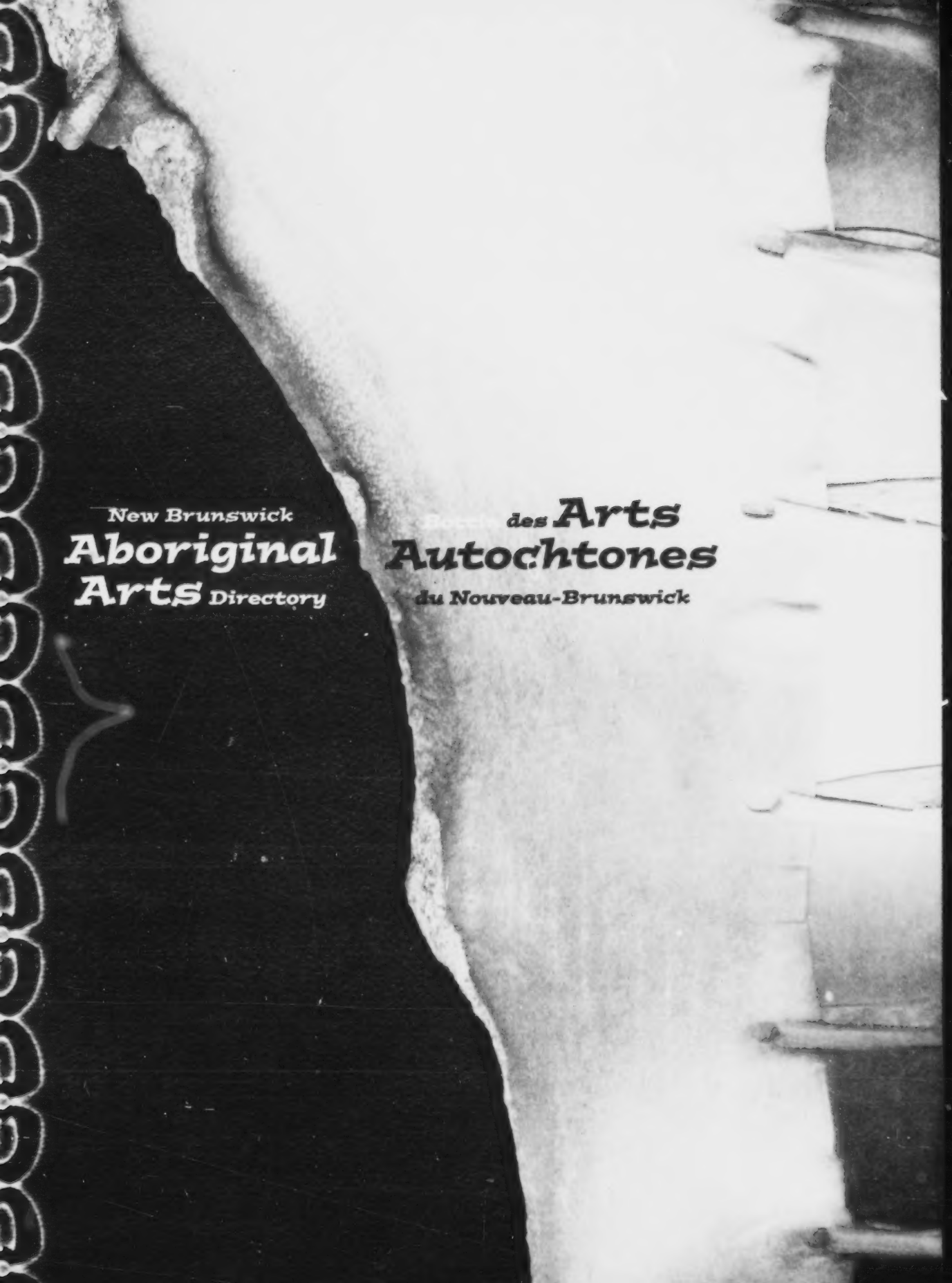
New Brunswick
Aboriginal
Arts Directory
des Arts
Autochtones
du Nouveau-Brunswick

Énergie NB Power

ENBRIDGE
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Enbridge Gaz Nouveau-Brunswick

Atlantic Canada Opportunities Agency
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NewBrunswick arts board
Conseil des arts du Nouveau Brunswick

Industry Canada
Industrie Canada
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New Brunswick Aboriginal Arts Directory
Répertoire des Arts Autochtones du Nouveau-Brunswick

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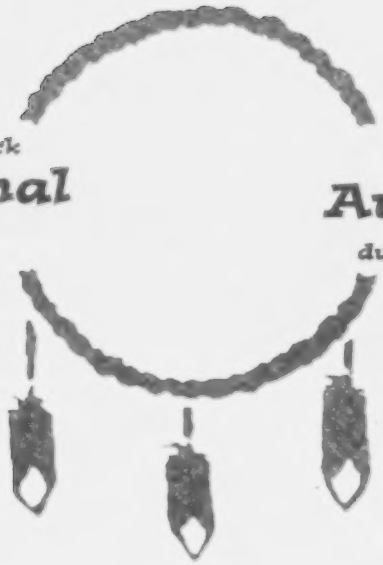
New Brunswick
Aboriginal Arts

des Arts Autochtones
du Nouveau-Brunswick



As Chair of the New Brunswick Arts Board it is my distinct pleasure to present the very talented and diverse work of our province's Aboriginal artists. We recognize their artwork as an integral part of the cultural richness of New Brunswick. Congratulations!

Vicky Lentz, Chair NBAB

En tant que présidente du Conseil des arts du Nouveau-Brunswick, c'est avec plaisir que je vous présente le très grand talent des artistes autochtones de cette province. Nous reconnaissons que leurs oeuvres contribuent à part entière à la richesse culturelle du Nouveau-Brunswick. Félicitations!

Vicky Lentz, présidente CANB

Skicinuwey Wikhikon

N'pomiphoke Wolastoqiyikok naka Mihkomahkik yali kiluwahok amalhilukhotitit en sehta tpitahotmon mecmiw Wolastoqiyik naka Mihkomahk alawsultitpinik. Kcey milisukhutowok sipik, qospemik yali kiluhahtutit micuwakon, pisunil naka tan psiw awehkahtit weci kisitutit oloqotewakonil, masqewulokul naka akomok.

Toke halu, yukt amalhilukhotitit ona 't-uwehkanyah tan psiw awekahkatitpinik Kansuhsusik nit tan psiw moskomotit ktahkomikuk. 'T-uwehkanyah wipkey, wolimahaskil, kawiyik, cossikonol, motekon naka masq wolum kisi amalhilukhotwok.

Utomitahotaminah Kansuhwey yukt amalhilukhotitit teli nomitonya wetluhkhotmotit tahalup nutkehkekamwik. Kichitahotaminyah toke tahalu mecmiw tan psiw moskomotit ktahkomikuk.

Yut Skicinuwey Wikhikon ulkuhkimkwot wolum: weci kociciyot tawi amalhilukhotitit; weci kehkekamwik amalhilukewakon; wolum Skicinuwey pomawsuwakon askomiptahasu.

N'losweltum etci wolayawettit amalhilukhotitit qoni wikuwamkomok.

Woliwon
Bernadine Perley

The Aboriginal Arts Directory

Driving to the fifteen Wolastoq'kew and Mi'kmaq communities along the Saint John River Valley and the Mirimachi River Valley in search of First Nations artists, I allowed my mind to wander back to when Wolastoq'kew and Mi'kmaq ancestors were travelling by birch bark canoe up and down our beautiful rivers, lakes and streams. They were familiar with the location of the portages, which linked them from one resource wealthy site to another. Their environment and natural surroundings served as a valuable store house of material needed for food, clothing, containers, medicine, spiritual offerings, birch bark canoes, snowshoes, etc. Materials that were essential for their every day existence.

Then, as I brought my mind back to the present, I realized that First Nations artists are following the same practice of gathering material to use in creating their respective art. Thousands of years ago, gathering was essential for the survival of the people who hold the culture. Presently, people gather material that is essential for their art, which keeps the culture alive. Descendants, talented artists and fine crafts people, use natural materials such as ash, sweet grass, porcupine quills, natural dyes, shell, fur and birch bark just as their ancestors did thousands of years ago.

As you read the biographies, you will grasp the artists expressed concern about the survival of the Wolastoq'kew and Mi'kmaq culture and how they view their art as their contribution to its survival. Therefore, gathering of these valuable materials mentioned beforehand is, once again, vital to the survival of the cultures.

The Aboriginal Arts Directory serves three functions: to publicize the unique talent that exists within the Wolastoq'kew and Mi'kmaq communities; to expose and extract the knowledge of the culture within the artwork; and, finally, to maintain the survival of the Wolastoq'kew and Mi'kmaq cultures.

To conclude, I would like to thank all the skilled and talented artists for the warm, friendly welcome I received when I was a guest in their community.

Woliwon, Wolelin, Thank you! Bernadine Perley

Bottin des arts autochtones

En parcourant la province pour me rendre dans vos localités respectives, j'ai songé à tous les voyages et à tous les portages faits par nos ancêtres avant l'arrivée des Européens. J'ai pensé à l'époque où il n'y avait pas de chaussée asphaltée et où on voyageait en canot sur nos magnifiques rivières et affluents. En réfléchissant à ma mission, je me suis demandé si nos ancêtres se considéraient comme des artistes, car les objets précieux qui sont qualifiés d'art aujourd'hui étaient autrefois des articles ménagers (couvertures, poteries, paniers), des attirails de chasse, de pêche et de cueillette (paniers, lances, arcs et flèches, hachettes) ou des vêtements et des bijoux de tous les jours.

Aujourd'hui, bien que certains artistes et artisans créent des œuvres à l'aide de technologies modernes, d'autres utilisent uniquement des matériaux traditionnels comme la cendre, le foin d'odeur, les piquants de porc-épic, les teintures naturelles, l'écorce de bouleau, les coquilles, les plumes, la fourrure et la peau tannée.

Le présent répertoire contient les noms d'excellents artistes et artisans du Nouveau-Brunswick. Leurs œuvres sont à la fois contemporaines et traditionnelles. Je remercie tous ceux qui m'ont accueillie dans leurs demeures. Il faut mettre en valeur les œuvres magnifiques et les talents indéniables. J'espère que vous aurez autant de plaisir à consulter ce répertoire que j'en ai eu à visiter les artistes et les artisans.

Woliwon, Wolelin, Merci! Bernadine Perley

The Aboriginal Arts Directory

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Woliwon, Wolelin, Merci! Bernadine Perley

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Bottin des **Arts Autochtones** du Nouveau-Brunswick

Patrick Paul

Rivers on Fire

By Pat Paul,
Elder, Tobique First Nation, N.B.
April 15, 2000

Through the eyes of the Native people, the rivers, lakes, brooks, streams and/or any other natural water surfaces are not just ordinary bodies of water. They, in fact, are an organic part of our humanity. In their closeness to us, rivers truly represent a biological extension of our bodies, our homes, our communities, our families, our sources of food and life, our highways, our livelihoods, our shelters, and yes, they are even our private spiritual places. Rivers and other bodies of water, in fact, are not only our physical links with our friends and neighbors here and abroad, but are regarded as sacred elements of our being.

For many thousands of years before the coming of the Europeans, Native people depended on rivers for their mobility, safety and survival. It was the river that always gave them the means to access anything they needed for survival. Rivers constantly gave them fresh protein and nourishment to make it through the toughest of winters. During summer seasons the rivers provided them resources, availing to them total abundance and natural places for ceremonies. It was also the rivers that provided them endless system of highways and the vital supply routes to any part of the continent. Rivers were the means to create business with other tribes and nations who would exchange and trade unique indigenous products inter-tribally. Rivers and Native people were synonymous; they were ONE.

Patlīk nutuwikhiket naka nīkani tpinok eluwikhasīk skicinuwe pilasq eliwitasīk "Wulustuk Grand Council News". 'Tuwikhomon psiw keq elonukahk Neqotkuk, naka poliw skicinuwikuk 'ciliw psiw kehsi milelut skicinuwok.

Elīkotok, esqonatek kehsanku kehsatq 'cel esqonatek kehsinsk 'cel nis, 'kisuwikhomon kehsi miltakhotihtit kiwolatomuhsisok, sanki tehc toke wen 'kisokitomon ihtoli kinuwehtahsultimok. Kisuwikhomonol ona nisonol atkuhkakonol 'cel ona kisakihtasuwol, pesq liwitasu "'Pisunihkuk" naka yut piliw kotok eliwitasik, "Halls of Anguish". Patlīk wolamsotomon nomihtuhtit mawsuwinuwok "Halls of Anquish", 'kosicihtuniyahc eci 'tomakiyutpon wasisok naka eci malikeyuwotpon etolikehkimsultihtponik wenuhcuwikuk.

Patrick is presently writer and editor of a Native newsletter called "Wulustuk Grand Council News". The material and stories cover local, national and international events that affect First Nations people.

In 1992, he wrote an article titled "Little People" which can be accessed on the internet. He has written two plays "Medicine Mountain" and his most recent, "Halls of Anguish."

Patrick believes that "because of its controversial subject matter, "Halls of Anguish" will attract national audiences. The play relates the ugly, brutal, essentially mind-altering experiences, First Nations children were subjected to in Indian Residential Schools during the 1900's.

Patrick Paul

Residing in Tobique First Nation
Ancestry: Wolastoq'kew
Work Type: Writer
Education: B.A. Degree, St. Thomas University 1973
Telephone: (506) 273-1843
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Patrick Paul

Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :
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Darryl Nicholas

Darryl wikitahatomon namkomihptun Wolastoqeweyal atkuhkakonol naka tena skicinuwikhomon. Nutokehkikemu wolastoqey latuwewakon, 'tuwehkanol atkuhkakonol weci piyemi kcicihtaq psiw keq wolastoqey naka eli kcitpak latuwewakon.

Wolastoqi nutokehkikemihtit ma 'tepihtuniya ewikhasikil skicinuwi wikhikonol kosona atkuhkakonol weci wasisok nutomuhtit naka nustomuhtit wetapeksultihtit, naka tolitahasu tan ci 'sossenok atkuhkakonol, wicuhketomon oc weci namkomiyewik psiw wolastoqeyal atkuhkakonol. " Yuttol atkuhkakonol etoliluhkatom, toqiw ote wikhasuwol naka tena nutasuwol".

Darryl wihqaci wihqinaqsu tan ci atkuhkat. Psoni aliye maqiyahtimok naka tena ihtolikehkitimok naka wewisu tokec tan ci wen atkuhkat, eci kcitpak 'ciw psiw skicinuwikuk.

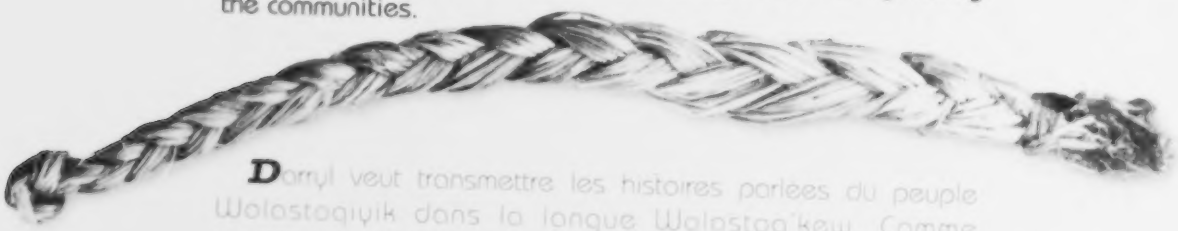
Darryl Nicholas

Born in Negotkok First Nation
Residing in Negotkok First Nation
Ancestry: Wolastoq'kew
Work type: Oratory Arts
Education: B.A. Saint Thomas University 1964; B. Ed. Saint Thomas University 2003, Certificate in Native Language Immersion
Telephone: (506) 450-4372

Darryl's goal is to pass on the spoken stories of the Wolastoqiyik people in the Wolastoq'kew language. As a language teacher, he uses the stories as teaching tools to help better understand Wolastoqiyik and the power of language.

Wolastoqiyik teachers everywhere lack the written materials and recording of stories for our children to learn and better understand the culture, and Darryl views his sharing of the stories as a contribution to help fill the gap. "The stories I produce are in written and audio versions."

Darryl blends humour and knowledge as the strength to his storytelling skills. He has entertained audiences at gatherings and schools, and realizes the power storytelling has in strengthening the communities.



Darryl veut transmettre les histoires parlées du peuple Wolastoqiyik dans la langue Wolastoq'kew. Comme enseignant de langue, il utilise les histoires en tant qu'outils pédagogiques afin de mieux faire comprendre la langue Wolastoqiyik et le pouvoir de la langue.

Les enseignants de Wolastoqiyik n'ont pas de matériel écrit ni d'histoires enregistrées pour permettre aux enfants d'apprendre et de mieux comprendre la culture. Darryl considère le partage de ses histoires comme sa contribution afin d'aider à combler ce vide. « Les histoires que je produis sont en version écrite et audio. »

Darryl allie l'humour et les connaissances, ce qui constitue la force de ses talents de conteur. Il a diverti des publics à des rencontres et dans les écoles. Il connaît le pouvoir du conte pour renforcer les communautés.

Darryl Nicholas

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :

Téléphone :

Imelda Perley Opolahsomuwehs

Opolasomuwehs *'toliwiyukuponil Imelda uhkomossol, sankuwok kisuhsok eyihtit, nekom weciwisit pesqowol, puniwey. Wihqatuwehkan Imelda eli skicinuwisit tan ci skicinuwikhiket naka psiw 'toluhkewakon.*

Opolahsomuwehs psiw kcitomitahatomon wetapeksit. 'Tanaqot wihqaci eluhket tahalu kette maqenomon 'kani atkuhkakonol weskuwimut Kiwolatomuhsisok, wihqatuwestuwama kcicihtuwinut 'ciliw wolastoqewiyik. 'Koti mawipunomonol Kiwolatomuhsisuweyal atkuhkakonol naka 'tuwikhomon weci namkomiyewikil.

Kiwolatomuhsisok yaq nikt nutokehkikemihtit , 'tokehkitomuniya yaq wen ehcuwi woli pomawsit, weci wen skat maleyiq naka weci wen woli wicuhkehkemit. Kiwolatomuhsisuweyal atkuhkakonol itomuwewiwol eli yaq wen kisi nikaniwewisit keq koti elonuhkak, tan tuciw ona 'taweyutikiyik weci wen kehkimut, naka tena nutsipiluwewiponik.

"Nopal ote kettol kisi monuwehkiyeq yuttol 'kani atkuhkakonol 'ciw ktulnapemonuk naka 'ciw weckuwapasihtit."

Nutahtkuket, Opolahsomuwehs, wihqatokehkima wasis weci ona nekomaw nunomuhtit 'kani atkuhkakonol, naka 'tolatuwewakonuwa weci woli nunomuhtit wetapeksultihtit. Tokec kette 'totolikehkima weci skicinuwikitomuhtit atkuhkakonol, skicinuwintuhtit, skicinuwimiyahtihtit naka skicinuwipomkahtihtit. 'Toliwiya etolikehkimaci Kiwolatomuhsisok. 'Totolacihkha weci kisi palitahatomuhtit wetapeksultihtit naka weci kisi messonomuwahtit kcicihtuwinut eli winpasultihtit etoli qeci monuwehkehtit naka wolankeyutomuhtit 'tolatuwewakonuwa naka 'kani atkuhkakonol.

Opolahsomuwehs totolikehkikemu spikehkitimok University of New Brunswick, Fredericton naka tena Malikinuwihkuk spikehkitimok University of Maine, Presque Isle. Nekom naka nisiwihticil nisipompawotuniya ihtolikehkitomok latuwewakon naka Wolastoqey kcicihtuwakon, 'kisi liwihtomuniya Wolastoq Language and Culture Center, pesq ote Sitansisk kotok olu ote Neqotkuk.

Mecomiw ote alacuya natewestun ihtolikehkitimok, etoli maqiyahtimok naka tena ihtolisakiwhotimok tahalu APTN. Kisi 'sotomuniya eluhkewinuwit elikotok nisamqakikotok 'cel neqt. Neqt ona 'puqahton eliwitasik "Lieutenant Governor's Literacy Award" eli wihcuketok skicinuwikisultimok.

Mec ote tokec toli maqenomonol Wolastoqeyal atkuhkakonol, 'tali wikuwamkomuwa kcicihtuwinut, toqiw ote 'tuwehkanol olnatuwakonol, Wolastoqey naka wenuhcuwey, Mec tena toli skicinuwikhike 'ciw kotokil wikhikonol tahalu yut.

Imelda Perley

Born in Perth, NB
Residing in Tobique First Nation
Ancestry: Wolastoq'kew
Work Type: Oratory Arts – Storyteller
Education: B.A. in Anthropology & Linguistics – UNB; M.Ed. – UNB
Telephone: (506) 460-8351
Email: qaqsoss@nbnet.nb.ca

Opolahsomuwehs is a name given to Imelda by her maternal grandmother, it refers to one of the thirteen moons, in particular, the Moon of the Whirling Wind. Imelda prefers to use her Wolastoq name in all of her writings and translation services.

Imelda's interests are culturally focused. Her wide range of interests include collecting ancient stories about the "little people" or Kiwolatomuhsisok from Wolastoq Elders for publication of a storybook.

The little people are considered to be teachers of cultural ethics and values. Stories of Kiwolatomuhsisok suggest that they communicate their teaching by being forerunners, tricksters and healers.

"My intention is to preserve these valuable cultural stories for the present and future generations."

As a Storyteller, Opolahsomuwehs enjoys teaching children cultural values, beliefs, ideals and traditions conveyed in Wolastoq stories. She also teaches them to become literate in their grandparent's language through stories, songs, prayers and dances. She has established a group of young language warriors that she has accurately named Kiwolatomuhsisok. She is preparing them to become language carriers who will proudly learn their language and the protocol that accompanies their responsibility. They will eventually demonstrate their new cultural and language skills to their Elders and community members thereby making important contributions to the revitalization, maintenance and preservation of our treasure, our Wolastoq language.

Presently, she is collecting more stories from her Wolastoq Elders in both languages, Wolastoq and English and provides translation services to various organizations.

Opolahsomuwehs

Imelda Perley

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteurs :
Formation :

Téléphone :
Adresse électronique :

Donna Clement

Giis tapoisgegipongeg telipgitji oiigigei. Maoigsatem eoiigem aatogoagann, ag gesatem egitem taan gôgei gisi oiigem, paseg getjito niin gisi oiigem na oeltaasi.
Oetjipgotji oiigigeiap 1982 eg, na totjio eoiigigeiap ogtjit oiigatigen, Truro School newspaper. Eoiigemapenn agnotmagantjiitjel ag taan gôgei teeseg teliag oesgôoasi.
Teesipongeg pogoelg taan gôgei gisi oiigem. Aatogoagann, aatogoagantjiitjel ag egtapegiagann gisi oiigetes agnotmagan teliageoei, gesna gisi oiigetes mo tetianog-eoei.
Oesoato eoiigigemg ogtjit logôoagan ag mo gisi nemiisio ap gôgei piloei.
Pa na eoiigigei ogtjit mimatjoagan, ag oetji mimatji ogtjit eoiigigemg, ag egsatmog gisi tli gelolg taan tloiigigei stege Stephen King.

Donna Clement

Residing in Dundee, NB
Ancestry: Mi'kmaq
Work type: Literary Arts
Education: New Brunswick Community College/ Campbelton, creative writing
Email: donnaclement@go.com

I have been writing for over twenty years. I enjoy writing stories and I get great pleasure from reading my own stories and poems. Just knowing I wrote it makes me very happy.

I first started writing in 1982, when I became editor and reporter for the Truro School Newspaper. I wrote stories about local news, sports and activities of the school.

Over the years, I have written many short stories, poems and songs. I can write fiction and non-fiction stories. I chose writing as my career and can not see myself doing any thing else. I actually "write to live and live to write". My dream is to be a famous writer like Steven King.

J'écris depuis plus de vingt ans. J'aime écrire des histoires et j'ai beaucoup de plaisir à lire mes propres histoires et poèmes. Le simple fait de savoir que je les ai écrits me rend heureuse.

J'ai commencé à écrire en 1982 lorsque je suis devenue redactrice et journaliste du journal de l'école de Truro. J'ai écrit des reportages sur les nouvelles locales, les sports et les activités à l'école.

Au fil des ans, j'ai écrit plusieurs nouvelles, poèmes et chansons. J'ai choisi de me consacrer à l'écriture comme carrière et je ne peux pas me voir faire autre chose. En fait, j'écris pour vivre et je vis pour écrire. Mon rêve est de devenir un auteur célèbre comme Stephen King.

Donna Clement

Lieu de résidence :

Ancêtres :

Secteur :

Formation :

Adresse électronique :

Kelly Brown

Ntomalhuwikhik, ntuwikhomonol ona lintuwakonol, nitawopektohus naka nwihqaci amalhotahk opocil nulamsotomon eli milihkikonahk lapektohusuwakon naka lintuwakon. Lapektohusuwakon kcitpot naka 'kisuwehkanen wolam knustawotultipon, kikohutipon naka tena ktuwehkanen tan ci maqiyahtiyeq. Kilun elakutultiyeq, mawiwikultiyeq skicinuwok naka psiw yut skitkomiq 'kiswehkanen lapektohusuwako weci kisi wicuhkemtultiyeq, elitahasultiyeq naka eli wolamsotomuhtiyeq. Qinotete lapektohusuwakon woli pomiyewiw.

Psiw ote nkisitahatomonol ntolintuwakonol ntuwehkahak elakumuk naka nsiwiyik. Ntolikehkims eluwikhom lintuwakonol, nwihqatoluhkatomonol, kinitahasikhunol tena, nkosicihtun tokec sanki te nkisuwikhomonol lintuwakonol, tan te elitahatom. Nit keti eluhki, nkoti mawe punomonol ntolintuwakonol wolam yukt nutomuhtit woli witapehtultuwok oc.

Kelly Brown

Residing in Fredericton, NB
Ancestry: Wolastoq'kew
Work type: Signer/Songwriter
Education: ATHENE – Memramcook Institute – 2001; M.A. University of New Brunswick; B.A. University of New Brunswick.

I am a creative writer, songwriter, musician and performer who believes in the "POWER" of music. Music as the universal language can help us communicate, understand, heal and celebrate. We as a family, community, Nation and world can reach out to one another through music to facilitate understanding of thought, feeling and belief. Music is truly a wonderful vehicle.

I create songs that explore relations within the family and with one another. I have been studying the "craft" of songwriting as a hobby, and now I feel confident enough to focus on creating original songs. My goal is to create a body of works that will open doors to deeper awareness and understandings of our everyday relationships.

Je suis une auteure littéraire, auteure-compositeure, musicienne et interprète qui croit dans le « POUVOIR » de la musique. Comme langue universelle, la musique peut nous aider à communiquer, à comprendre, à guérir et à célébrer. Famille, communauté, peuple et univers, nous pouvons nous joindre par la musique afin de mieux comprendre les pensées, les sentiments et les croyances. La musique est vraiment un mécanisme merveilleux.

J'écris des chansons sur les relations familiales et les rapports entre les gens. J'ai étudié l'art de composer des chansons comme un passe-temps. J'ai maintenant assez de confiance en moi pour me concentrer à la création de chansons originales. Je veux créer une œuvre qui mènera vers une plus grande sensibilisation et compréhension de nos rapports quotidiens.

Kelly Brown

Lieu de résidence : Fredericton (Nouveau-Brunswick)
Ancêtres : Woodstock First
Secteurs : Auteure-compositeure et interprète
Formation : BEHENE – Mathématique Institute – 2001
M.P. Université du Nouveau-Brunswick
B.É. Université du Nouveau-Brunswick

George Paul

Giis nigee tapoisgegipongeg telipgitji logoei ogtjit apatjaton miigmaoeel aatogoagann ag egtapegiagann ag maoiômi. Eimm pogoelg taan tett eoiigasig elnoei ag oelnenoimg mset tami ola miigmaagi, eptjilio taan elnoei oesgôtasig. Neegao gelosi taan totjio oesgotasig elnoei ag gagi peigoi teleoisto mset tami oetji oigomimg. Sgoligtog, Universities ag gepelnôleoei taan elogoatemiititj miigemeoiisimgeoei ag amalogemgeoei.

Niin maoi amgoes apatji neiatoap Pao-ao ola miigmagi etli pematoap nemetgig 1981 eg. Giis elogeogig Native Counsil ag Epegoitg gegotmagig apatji meegiteetmeneo ag meegitelsol tineo taan teli elnoltiititj.

Etli niganialsosi Mother Earth LodgeII metepnaagiag. Negemeoei ola oigoôm na a nepitegeg eltaatjig mimatjoinoog natjinpisoltitjig. Stegee A.A. ag egtgel apognematimgeoeel nateel etlinpisoltitjig.

Oetjaategemg 1991 na ngetapegiaganmel igatoan taan notasiteta teloisig "Traditional Mic Mac Chants by George Paul" teltasiap paseg tjigsetasital gato mset tami oetji poatasigel, eptjilo taan eteg "Honor Song ag Gathering Song". Taan mao getjigao gisaleg teloisit "Red Ochre". Ola negemeoeel oelteelmatel CBC ag ap egtegel pipogoagnôgoômel eptjilio Elnoeel taan telgiig Canada.

George Paul

Born in Miramichi, NB
Residing in Red Bank First Nation
Ancestry: Mi'kmaq
Work type: Singer/Songwriter
Education: Self-taught
Email: paulgeo@nbnet.nb.ca

In the past 20 years I have been involved with the traditional movement in reviving Mi'kmaq songs, chants and ceremonies. I have been in many documentaries and am well-known throughout the Atlantic region, particularly in the field of Aboriginal activities. I am very vocal on several Aboriginal issues with the media and have collaborated with many schools, universities and government agencies in the development of language, art and dance.

I was instrumental in reviving Pow Wow's in the Atlantic Region by hosting and organizing the first Pow Wow in my community in 1981. I have worked with organizations such as the Native Council in Prince Edward Island to restore pride and dignity in people who sometimes felt they were left out.

Presently, I am president of the Mother Earth Lodge II in Red Bank. The Mother Earth Lodge is a healing lodge that provides a facility for people to apply programs such as A.A., community meetings, talking circles, sweat lodge ceremonies and counseling, which is to bring about healing and wellness for all people.

I have been recording since 1991. My first recording was titled "Traditional Micmac Chants by George Paul". It was meant to be tape, but it has gained a lot of popularity at Pow Wow's mainly due to my original songs "The Honour Song" and "The Gathering Song." My most recent album is titled "Red Ochre." This recording has generated a lot of attention with CBC and other stations, especially First Nation-owned and operated stations across Canada.

Depuis vingt ans, George participe activement au mouvement traditionnel en faisant revivre les chansons, les chants et les cérémonies mi'kmaq. Il a participé à de nombreux documentaires et est bien connu dans la région de l'Atlantique comme une personne qui se fait entendre et qui s'exprime bien, surtout sur les questions relatives aux Premières nations.

George a contribué à faire renaître les rencontres traditionnelles dans la région de l'Atlantique en organisant la première rencontre dans sa communauté en 1981. Il a travaillé avec des organismes comme le Native Council of Prince Edward Island pour restaurer la fierté et la dignité du peuple mi'kmaq sur l'Île. Il a aussi été invité à participer à des séances interculturelles, à des discussions dans les écoles et les universités, et à collaborer avec des organismes gouvernementaux concernant le développement des arts du langage et de la danse.

Actuellement, il est président du Mother Earth Lodge II de la Première nation de Red Bank qui offre des programmes de soutien et du counselling social aux personnes qui en ont besoin. Ces programmes sont axés sur la guérison selon le style traditionnel.

George enregistre des chansons depuis 1991. Son premier enregistrement était intitulé « Traditional Micmac Chants by George Paul ». Dans cet enregistrement, deux de ses chansons, « The Honour Song » et « The Gathering Song », ont acquis une popularité au cours des rencontres traditionnelles.

Son enregistrement le plus récent, « Red Ochre », a attiré beaucoup l'attention de la CBC et d'autres stations de radio, surtout les réseaux des Premières nations au Canada.

George Paul

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteurs :
Formation :
Téléphone :
Adresse électronique :

Red Suga

Red Suga oetjiet Chaleur Bay ag negem eltôgel ag eoiigegel egtapegiagann oetjategemgeg 14teotjegeg oelamasni oeget "Tupac Shakur" "Whyclef Jean" Jay-z ag mee pogelgig egtegig ola 20 teotjeeg tleiaoit Oinpegitjoig elnoegati, gigtjo Gegoapsgog, New Brunswick, Canada oetjitôg negem taan telitôg ogetapegiagann ag mao amalgamgeoeel ogtjit oen goilg pilei gôgei oeltag.

Maoi amgoes neiasis "CBC's 2003 Canada Games Hype! Concert" oetjategemgeg nemoos "Much Music" CBC Radio ag Television Rogers Cable, Spirit of Aboriginal Youth magazine, Telegraph Journals, "The New Brunswick Rader", The Globe & Mail, ag mee ap egtegel. Oegela CD al atel gisalatel getjigao October 2003 from Suga Records tôgôo negemeoei na 28 iteg nipnigos maoi amgoes neogti telatôg concert K.C. Irving Regional Center in Gegoapsgog New Brunswick. Red Suga oitjitgoeioatji ECMA, SOCAN, ag CARAS (Juno's).

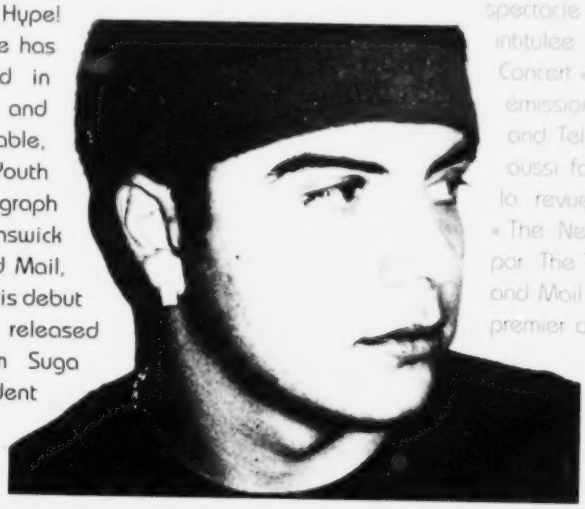
Taan telintaoagatôg taan telogoetj Red Suga gisaatôg maoi gelolg-maoi ntaoagatôg ogtelogôoagan taan mset oen taan getoo totjeeg oelsetg ag gisitôg taan gôgoei geginamatg Goose Bay, Rigolet, Labrador ag mao Skydome Geptegeoigos 2003 ogtjit mao Canadian Aboriginal Festival in Toronto, Ontario, na 2004 eg eoiitos ogtjit East Coast Music Award ogtjit Aboriginal Recording of the year. Red Suga notji ignemoetôgsepen 2004 ECMA Gala Award show. Ag nigee epogtjig gagalatel egtegel getapegiemgeoeel.

Red Suga

Born in Bathurst, NB
Residing in Pabineau First Nation
Ancestry: Mi'kmaq
Work Type: Music
Education: Self-taught
Telephone: (506) 548-1017
E-mail: redsuga@hotmail.com
Website: www.redsuga.com

The Chaleur Bay area's very own Red Suga has been composing and writing rhymes since he was 14 years old. Inspired by great rappers such as Tupac Shakur, Wyclef Jean, Jay-Z, among many, this 20-year-old rap artist from Pabineau First Nation near Bathurst, New Brunswick, Canada, finds his own solace in constructing profound and hard-hitting verses as well as sensationalist dance tracks for all those in search of fresh music.

His first appearance in a show was on CBC's "2003 Canada Games Hype! Concert." Since then, he has been featured on and in MuchMusic, CBC Radio and Television, Rogers Cable, Spirit of Aboriginal Youth magazine, The Telegraph Journal's "The New Brunswick Reader," The Globe and Mail, and other publications. His debut independent CD was released in October 2003 from Suga Records, his independent label. On June 28, he headlined his first full concert at K.C. Irving Regional Centre in Bathurst, New Brunswick. Red Suga is a member of the ECMA, SOCAN and CARAS (Juno's).



A natural performer, Red Suga delivers a high-energy, top-quality, diverse show for fans of all ages. Red Suga has performed and done youth workshops in Goose Bay and Rigolet, Labrador as well as performed at the Skydome in November 2003 as part of the Canadian Aboriginal Festival in Toronto, Ontario. In 2004, he was nominated for an East Coast Music Award for Aboriginal Recording of the Year. Red Suga also presented awards at the 2004 ECMA Gala Awards show. He is currently in the process of completing his second album and producing upcoming shows as well as performing at selected events.

Red Suga de la région de la baie des Chaleurs compose et écrit des vers depuis l'âge de 14 ans. Inspiré des rappeurs bien connus comme Tupac Shakur, Wyclef Jean, Jay-Z, entre autres, cet artiste rap de 20 ans de la Première nation de Pabineau, près de Bathurst, Nouveau-Brunswick, Canada, trouve son réconfort dans la création de vers chocs et intenses, ainsi que de pistes sonores pour danses sensationnalistes pour tous ceux qui cherchent une musique nouvelle.

Il a participé pour la première fois à un spectacle lors d'une émission à CBC intitulée « 2003 Canada Games Hype! Concert ». Depuis, il a participé à des émissions à MuchMusic, à CBC Radio and Television et Rogers Cable. Il a aussi fait l'objet de reportages dans la revue Spirit of Aboriginal Youth, « The New Brunswick Reader » produit par The Telegraph Journal, The Globe and Mail et d'autres publications. Son premier disque compact independant a été lancé en octobre 2003 par Suga Records – son étiquette indépendante. Le 28 juin, il a présenté son premier spectacle au Centre régional K.C. Irving de Bathurst, au Nouveau-Brunswick. Red Suga est membre de ECMA, SOCAN et CARAS (Juno).

Un artiste naturel, Red Suga offre un spectacle varié de qualité et très énergique pour les amateurs de tout âge. Il a dirigé des ateliers pour des jeunes à Goose Bay et Rigolet, au Labrador. Il s'est produit au Skydome en novembre 2003 dans le cadre du Festival autochtone du Canada à Toronto, en Ontario. En 2004, il a été nommé pour un prix aux East Coast Music Awards pour l'enregistrement autochtone de l'année. Red Suga a aussi remis des prix au gala des ECMA 2004. Il achève son deuxième disque, prépare de prochains spectacles et participe à certains événements.

Red Suga

Lieu de naissance : Bathurst (Nouveau-Brunswick)
Lieu de résidence : Première nation de Pabineau
Ancêtres : Mi'kmaq
Secteur : Musique
Formation : Autodidacte
Téléphone : 506 548-1017
Adresse électronique : redsuga@hotmail.com
Site Web : www.redsuga.com

Phyllis Grant

Nesonatji mitjoatjiitj ola Phillis: Felicia, Christopher & Tristen: ag oigmatjel Jason Grant

Eteliginamasit Miramichi, gesatgesenn atogoagann, amaloiigigem, amalitegem, taan telginamasitj.

Neogtipongeg telipgitji ginamasis oegao getjitôg taan getoi telogoetj ogtjit ometgi ag taan teli eoeteo taan gôgoei gisiteetg Teltasi niin taan gôgei gagigistasig teli oliangamgoten ag oli nenasiten taan teli elnoei neegao niin oetnogoatem gisi oli maologotinen egtegig oitjelnoog ag gepmiteltolinen.
Mao temg angiteetem elnoei ag elnogisitaganei taan teli nsetasites ag egtegig tli nsetasoltitag mset gôgei elnogisitaganei.

Nigee Phyllis angiteetg taan gôgei logôoagan nataoagatôg geto oiigiget ag neiatôg taan gôgei negem gisiteetg na gisatôg ag getoo ginamatg. Ginamateo elnoei logôoagan ogtjit Creative Arts Frestival, October, 2003 in Goos Bay and Rigolet, Labrador. Eoiigiget oiigatigenigtog teloisig Spirit Aboriginal Youth ogtjit maltjeoetjg Phyllis gisimgenot ogtjit East Coast Music Industry Award, ogtjit niganpogoin neotipongegeoei taan teli logôoatj oitjigetiitel tjiinemol ECMA Nominated Rap Artist, Red Suga.

Apignatjiteg tepgenoseteoei 2004iteg na Phyllis tan gôgei gisaatôog ogtjit miitjoatjiitjg na oelteetmotj National Film Board of Canada. Ag etli eoasig negem niganatôg miigmaoei aatogoagan ag noteoistolitel ootjel Gilbert Swell ag etli siaoginamsit U.N.B.

Phyllis Grant

Born in Bathurst, NB
Residing in Pabineau First Nation
Ancestry: Mi'kmaq
Work Type: Music, Animation, Writing & Film
Education: University of New Brunswick, Fredericton; NB Community College, Miramichi
Telephone: (506) 545-7495
E-mail: phylgrant@hotmail.com
Website: http://www.ancestorca.com

Phyllis is the mother of three beautiful children: Felicia, Tristan and Christopher, and is the wife to Jason Grant.

During her studies in Miramachi, she particularly enjoyed the storytelling/design/audio-video part of the program. After a year of exploring animation, she decided to leave to pursue her own interests, one of which was to establish Ancestorca - her personal "artistic base" - to develop ideas.

"I believe a finished production should have a distinct look, idea and meaning. My emphasis is also on building strong, cooperative, respectful and empowering working relationships with others. ...My first commitments are to cultural awareness, expression, diversity and fostering ways for individuals, as well as myself, to create and progress. ..."

Presently, Phyllis focuses on realising her artistic ambitions as a writer/director/animator/producer. She developed and conducted children's workshops in regards to hip-hop culture for the Creative Arts Festival, October 2003, in Goose Bay and Rigolet, Labrador. She contributes to a national magazine called "Spirit of Aboriginal Youth," which highlights youth achievements and opportunities. Phyllis has been nominated for an East Coast Music Industry Award for Manager of the Year for her work with her brother, fellow ECMA Nominated Aboriginal Rap Artist, Red Suga.

In February 2004, Phyllis's concept for a children's animation was accepted by the National Film Board of Canada and is currently in production. She will be directing and animating an ancient Mi'kmaq story narrated by her father, Gilbert Sewell. In between projects, Phyllis plans to continue her studies with UNB.

Phyllis Grant

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteurs :
Secteurs :
Téléphone :
Adresse électronique :
Site Web :

Gary Sappier

Gary wolamsotomon "eli tan keq wen keti oluhket, 'cu kisi leyu ciliw wen winpatoluhkatok". 'Tuwehkan eli wikhok 'tolintuwakonol weci kinlumat naka nuhsukakun.

Nekom ote kisuwikhok naka kisintuwatok piley lintuwakon eliwihtasik "South Train", 'tolintuwakon itomuwiw "eli wot skinuhsis koti 'ci macehe skicinuwikuk, kishomawtuwok wahantuwol on ehta 'tahcuwi kisitahatomon eli 'cuwi piluwi pomawsit".

Gary mecomiw ote musacuwitahama nucintuhtihtit eliwisihtit "April Wine" naka nutapektohusit eliwisit Ted Nugent.

Eli puwatok Gary, weci yaq yukt wasisuwoltihtit Neqotkuhkewiyik winpatoluhkatomuhtit eli puwatomuhtit. 'Koti nutomon itomuhtit " Gary kisehtaq, nil tehc ona". Kesqiw ote oluhkhotihtit eli wolamsotawotultihtit.

Gary Sappier

Born in Perth, NB
Residing in Tobique First Nation
Ancestry: Wolastoq'kew
Work Type: Musician
Education: Self-taught
Telephone: (506) 273-3913
Email: sappier666@hotmail.com
Website: www.garysappierexperience.com

Gary believes "that dreams can come true if you make them happen." He uses his songwriting talent to encourage and influence young people.

He arranged and composed his newly released single called "South Train," which is "about a young man who wants to escape the stigma associated with reserve life. He makes a deal with the devil and reaches a turning point in his life when he is forced to make a decision." Gary's strongest musical influences come from the Canadian group April Wine and guitarist, Ted Nugent

I want the young Tobique residents to believe that their dreams can also come true. I want the youth to say, "If Gary can do it, so can I." They just have to be original and be themselves.

Gary croit « que les rêves peuvent se réaliser, si on fait ce qu'il faut pour les réaliser ». Il utilise son talent d'auteur-compositeur pour encourager et influencer les jeunes.

Il a composé son dernier simple « South Train » dont il a aussi fait les arrangements. Cette pièce raconte l'histoire « d'un jeune homme qui veut échapper aux stigmates associés à la vie sur la réserve. Il conclut un pacte avec le diable et atteint un point tournant dans sa vie où il doit prendre une décision. »

Les plus fortes influences musicales de Gary sont le groupe canadien April Wine et le guitariste Ted Nugent.

Je veux que les jeunes résidents de Tobique croient qu'ils peuvent aussi réaliser leurs rêves. Je veux que les jeunes disent : « Si Gary peut le faire, je peux le faire aussi ». Ils ont simplement à être originaux et à être eux-mêmes.

Gary Sappier

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :
Adresse électronique :
Site Web :

Simon

Migemeoatj tleiaoit Elsipogtog Enoeegatig Conrad na negem neoti ngoti pipogoatg ogpipogagnem ag elogôoatji Yamaha Canada Music eoag. Giis gisalatji taposilitjig Cda teloisilitji "Instrumezzo" ag "Electric Mysteries of the Sky".

Geesg menaag elogoegeg Yamah, na Conrad elogoatgesenn tapoogel egtapegiagenn igaaton Cdigtog ogtjit LA Records. Na ola Cda na teloisit "Bite the Wax Tadpole" neiatasis Ottawa nipg 1995eg.

Atel gisipgotamgiag 2002 na tjiinem taan notjôôtgel pipogoagann ag notji egtagpegiatilitji teloisit Warren Miller oeltesgegsep Conrad gisitogsep egtapegiagan, Antoino Vivldi's "Summer Presto" oetjiag CD "Electric Mysteries of the Sky" oetjatôg internetigtog MP3 page. Na ola taan etli tasig gôgei elgitematj taan gisi eoeteo. Na nigee ola taan gôgei etegep CDigto gisi notasig Warren Millier's Storm DVD. Note: Warren Miller Entertainment gisi gagi notasig taan telgig ogsitgamo eptjilio melgi papimgeoei, giis 50 years.

"Nigee etli maoaato taan teli ginamasiteo oen videoigtog teteo taan gôgei gisi ginamatem nt pipogagnemg ag taan teli neiato TVigtog ag mao onlineigtog pipogemgeoei www.chopsfromhell.com ag taan gôgei teeseg gisato nemitasig ag notasig soel 30 teesegel radioigtog www.mp3.com".

Conrad Simon

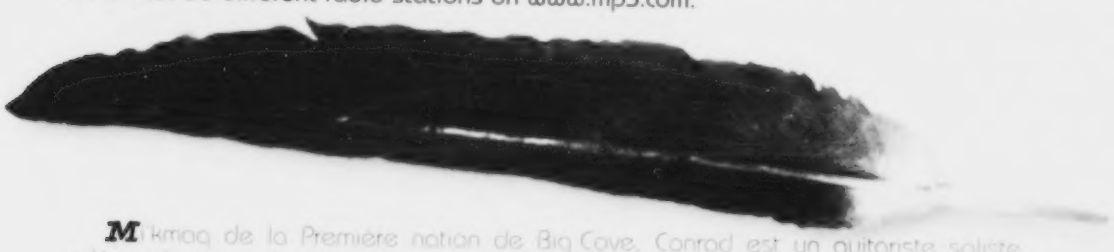
Born in Rexton, NB
Residing in Big Cove First Nation
Ancestry: Mi'kmaq
Work type: Music
Education: Self-taught
Telephone: (506) 523-1139
Email: conradsimon@yahoo.com

A Mi'kmaq from the Big Cove First Nation, Conrad is an independent solo guitarist, who holds guitar clinics for Yamaha Canada Music. He has released two progressive rock instrumental CDs entitled, "Instrumezzo" and "Electric Mysteries of the Sky."

Prior to working for Yamaha, Conrad was involved in compiling two songs for a compilation CD under L.A. Records. This CD, entitled "Bite the Wax Tadpole," was launched in Ottawa during the summer of 1995.

In early 2002, a music editor for Warren Miller Entertainment stumbled on his version of Antonio Vivaldi's "Summer Presto" from the CD, "Electric Mysteries of the Sky," through his internet mp3 page. The company faxed him a master-use license and contract. His music can now be heard as backtracking on Warren Miller's Storm DVD. Note: Warren Miller Entertainment has been covering the world of extreme sports for over 50 years.

"I am putting together an instructional video that will contain selected footage from my guitar clinics and past television appearances. I also have an on-line guitar column at www.chopsfromhell.com, and reviews of my music can be viewed and heard on almost 30 different radio stations on www.mp3.com."



Mi'kmaq de la Première nation de Big Cove, Conrad est un guitariste soliste indépendant qui dirige des écoles de guitare pour Yamaha Canada. Il a produit deux disques compacts de rock instrumental progressif intitulés « Instrumezzo » et « Electric Mysteries of the Sky ».

Avant de travailler pour Yamaha, Conrad a préparé deux chansons pour un recueil sur disque compact sous l'étiquette L.A. Records. Ce disque compact intitulé « Bite the Wax Tadpole » a été lancé à Ottawa au cours de l'été de 1995.

Au début de 2002, un éditeur de musique chez Warren Miller est tombé par hasard sur la version de « Summer Presto » d'Antonio Vivaldi du disque compact « Electric Mysteries of the Sky » de Conrad sur sa page Internet mp3. La société lui a fait parvenir, par télécopieur, un permis et un contrat d'utilisation de la bande maîtresse. Sa musique peut maintenant être entendue comme un retour arrière sur le DVD Storm de Warren Miller. Note : Warren Miller Entertainment couvre le monde des sports extrêmes depuis plus de 50 ans.

« Je prépare une vidéo pédagogique qui contiendra des extraits choisis de mes écoles de guitare et de mes prestations à la télévision. J'ai aussi une chronique sur la guitare en ligne à www.chopsfromhell.com. Les critiques de ma musique peuvent être entendues sur 30 stations de radio à www.mp3.com. »

Conrad Simon

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :
Adresse électronique :

Gomes

Nutkat, nuciyat pukohulakonok, nuci pukohulet, naka nucintaq, Ala'ahuappa, eli nunuwot Carlos Gomes, nomihqosuhpon South America, naka nisinumaponol uhkomossol naka psiw 'kisis naka uhkomi waht kcihq latuqehsonuk Brazil mocel newanku kehsikotol weckuwikit.

Uhkomossol makekehkimkul, psiw ote tokec eli nunok, nit wetonok, uhkomossol; tokec nit ekehkitok 'ciliw 'ciw nuhkomossuweyak pukhulakonok eli kcitposihtit. Petutehpon yut Cihqonaqsuwey Monihqok tuciw elikotok esqonatek kehsanku kehsatq 'cel kamahcin kehsinsk, woliw ote mace milkehkimsu 'ciw pomawsuwakon kanatiyesuwey, apkehkimsu ona, kisoluhke nuluwiw qeci wihcuhkemat psiw mawsuwinu, kapiw skicinu naka psiw milapeksultihtit mawsuwinuwok, qeci ona mec menuwehkat 'kani kcicihtuwakonol, naka qetokehkimsin skicinuwey elawsultimok, elitahasimok naka 'sossenomon ona nekom eli kcihcihtaq.

Wolelomuqe kehsi nunuwat kcicihtuwinu skicinuwok naka tena wenuhcok qeni aliyat, 'tokehkimku psiw. Wihqaci alihphal 'pukohulakonol weci kisi mawintuwamat kotoki skicinu.

'Toli nikani wolankeyuwaponil pukhulakonol eyihtpon Fredericton Friendship Center, tokiw yut piliw.

Eci 'tawiyat pukhulakon 'cel 'tahcuyawal 'tokehkikemin "Festival des arts visuals en atlantique" (2003) naka tens apc kisi skuweyu ihtoli maqiyahtihtit amalholuhkhotihtit eliwitasik Fredericton Arts Alliance in 2002 and 2003 etoli spikehkitomok UNB Art Gallery. 'Kisi psonomon ona wicuhketuwakon weci kisapenkatok elawtik nestumok nekom 'toluhkewakon naka yuhuht ehpici kisokehkimat. New Brunswick Arts Board kisi wicuhkemahtit elikotok 2003, liwitasu 'toluhkewakon Oluwikonok kehsuwol kcitpakiyil kehkituwakonol toli peciyewiwol 'ciw Pukohulakonok. Carlos ona witqepuhpon nikanatpatomuhtit milapeksultihtit mawsuwinuwok (Multicultural Association of Fredericton) naka tena Multicultural Council of New Brunswick, komacikotonol. Wihqaci atkuhke ona naka kakehs alewestu ihtolikehkitomok naka tan tuciw nikanewestu etoli maqiyahtimok, tan te tama eliyat, 'talihphal pukohulakonol.

Esqonatek nican, wihqaci skuweyu eyultihtit wasisok, 'tokehkimku yaq naka tena nekom wihqatokehkima wasis psiw nekom kisokehkimut wetapeksit naka kehsok kehkituwakonol nenomuhtit psiw ote uhkomossok naka muhsumsok.

Carlos Gomes

Born Northen Brazil
Residing Fredericton
Ancestry: Tu'ye otogoteri
Work type: Tomtom
Education: Masters in sociology
Telephone: (506) 471-1854

Dancer, drummaker, drummer and singer, Ala'ahuappa, generally known as Carlos Gomes, was born in South America and lived with his grand-mother and aunts in the bush of Northern Brazil for most of the first 14 years of his life. His grandmother is the inspiration and source of most of what he teaches and shares today, in particular, the magic and power of the drum.

In North America since 1960, he embraced many aspects of Canadian society – education (university), employment and social action (human rights, First Nations rights and muliculturalism) – while preserving traditional teachings, and learning from and sharing with other Native people. He has had the good fortune of meeting and learning from many Elders and other Native and non-Native brothers and sisters on his life-path and has drummed and sung among the Mohawk, the Ojibwa, the Wapna'kik and other First Nations. He was, until recently, one of the Drumkeepers (carriers) at the Fredericton Native Friendship Centre.

As a drummaker and artist, he has participated as guest artist at the "Festival des arts visuels en Atlantique"(2003) and as artist in residence with the Fredericton Arts Alliance in 2002 and 2003. With WhiteFeather, he mounted an exhibition of his work and that of twelve students in 2003 at the UNB Art Gallery. He was the recipient of a grant in 2003 from the New Brunswick Arts Board for a project on the Seven Sacred directions in drums. He was a member of the Board of the Multicultural Association of Fredericton and of the Multicultural Council of New Brunswick for many years. He has been a story-teller and key-note and guest speaker at a number of conferences and is a regular visitor, speaker and drummer in schools. Parent to nine children, his love is being among young people, learning from them and sharing the teachings and skills of the Grandmothers and Grandfathers.

Carlos Gomes

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Type d' oeuvre :
Formation :
Téléphone :

Wilbert Dedam

Etli ogsitgamoit Elsipogtog elnoeegatig 1950eg totjio mesi mesamatoltitji alsotmeoinoog, Gepelnôleoag ag elnoog oeltasi gisi teloei mô niin elgiminegep Segepeneegatig. Natami 60seg mesi megasigep Elnoei na totjio niin nemito taan geto oeni ag taan teligsatem pipogemg na oetji gisi genotemasi pipogoagan oitjeoem mao maotagen. Gagiisipongeg logôoagnalig nsamgôagan telalig taan telimtoeg oetjiei, paseg na negemeoei gisi igalig taan oeni nigee gisgog.

Ola taan telpipogei eoem saageoei ag pilei pipogemgeoei ag gepmegeoei . Pa na gagi oiagi maoato mset gôgei oeltoag na mset tami oelsetasig. Megiteetem elnoeimg ag gepmiteetem gisiig CD "Forgotten Feather" (1992) eteg egtapegiagen "Sacred Silence" ag ap egteg taan gôgei gisato ogtjit Readers Digest na Aroostook Band of miigmag Wolastoqiyik in Augusta, Maine. Ag ap etlintoap Breakfast Television ag elnoeel maoiômiil ag pao-oa-el mao getjigao gisato "White Bear" 1999.

Pipogemg na oitjel nige pôgtjiginamasin panatatigel egsitoogan ag egpegigol mo tjipatemon gigsetmen ag angatemen neegao niin teloei, oetjinton eggamlamon, na gelapis ogtjigelositesg eggalmlamong na mset gôgei taan teloen ag telaategen na gelolg logôoagan.

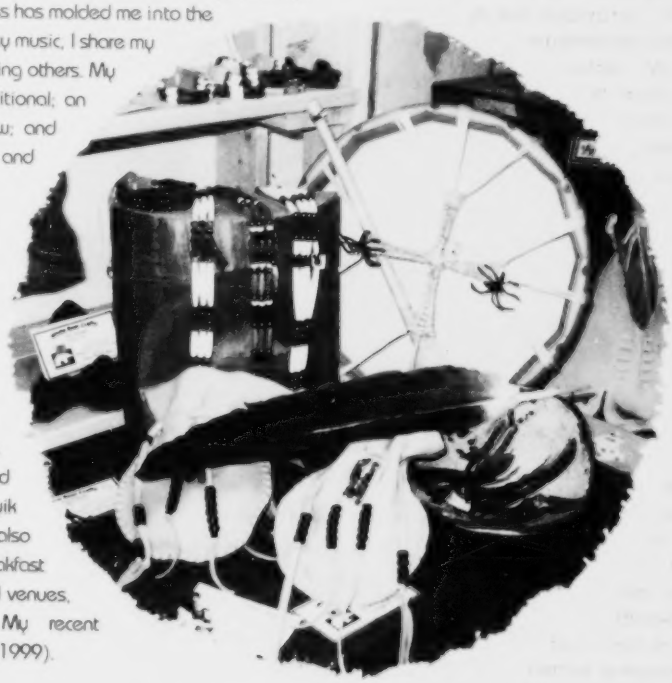
Gagis milamoog nigee taan telogei, notgoeianeg iiangamgep ngitj taan gôgei oelteg etlitôg, nige niin gegonem magasantjiitj eteg Fredericton Military Camp igto mset gôgei opiten gistagnei. Gagi peigoasig taan gôgei ntlogôoagan teesit minatjoinog geneg oetjitatjig pegoateligeoitjig.

Wilbert Dedam

Born in Big Cove First Nation
Residing in Fredericton
Ancestry: Mi'kmaq
Work type: Music and crafts - bone jewelry
Education: Self-taught

Born at Big Cove First Nation in the mid fifties during the struggle between the Roman Catholic Church, the government and the Aboriginal Peoples, I was one of the fortunate individuals who were able to avoid the residential schools. During the hippie era in the mid-sixties and the American Indian Movement in the early seventies, the spiritual awakening of both movements inspired me, and the gift of music that I have been blessed with began to unfold. I have developed a unique style on the acoustic guitar accompanied by the harmonica.

I had a lifelong struggle with alcoholism due to the emotional and physical traumas I suffered. Although it has been a rough journey, I still maintain that this roughness has molded me into the individual I am today. Through my music, I share my life experiences, hopefully inspiring others. My music is both spiritual and traditional; an excellent mixture of old and new; and is well received by both Native and non-Native communities.



I am dedicated to my culture and spiritually. My CD, "Forgotten Feather," (1992) featured the song "Sacred Silence," which focuses on Native spiritually. I also recorded a soundtrack for a documentary funded by Readers Digest about the Aroostook Band of Mi'kmaq and Wolastoqiyik in Augusta, Maine. I have also performed on CBC Radio, Breakfast Television and various Aboriginal venues, gatherings and pow-wows. My recent recording is called "White Bear" (1999).

Music is an unobtrusive teaching tool, and it can open one's eyes and ears if one is not afraid to look and listen. My motto is:

When you sing from your heart,
You eventually speak from your heart,
And everything you say and do becomes a work of art.

I also excel in many other artistic endeavors. As a young boy, I would watch my mother create many beautiful crafts. Currently, I operate a native craft shop in Fredericton located in the Military Compound specializing in handcrafted bone jewelry; I try to use all natural products. My products have been taken to all parts of the world by the different tourists who visit my shop.

Wilbert Dedam

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteurs :
Formation :

Margaret Labillois

Malgelit na gisigo eepit miigemeoatj ogsitgamois1923, ongiigo Mary Paul ag James Pictou tôgo oigoag. Malgelit maoi amgoeseoatj oetji sapotiginamasit Convent school in Dalhousie ag siaoginamasit taan teli malpaleoiisgôoiteo 1939eg Hotel Dieu I Campbellton NB. Nengasig taan telginamasitj pôgtji matentimgeg na nateel pisgôoiigosit "Royal Canadian Air Force" 1941eg etelogoes taan notapteg mset gôgoei teliag stegee mosigisgetogeo-olgel ag taan eliag Alaskaneiaoti.

Apatjasiteg oetjieteg matentimg na maleoitjig Michael Labillois al na taposititj 14 tesonatitji mitjoatjitj.

Malgelit negem maoi amsgoeseoatj eepit elno Samgaoit ôgpiigantjeg 1970eg. Telipgitji sagmaois taan teli pitjiag taapo pisgoass ogtjit sagmaooti. Gagi sagmaoiteg na pôgtj logatg miigemaoei logôoagan, ag elnoiisimgeoei ag natji ginamasit Lake Head University in Thunder Bay, Ontario. Na gagategete ignemosenn medal oisaolsolieoeiei.

Elnoginamoatji elnoeiee mitjoatjiitj apatjatôg elnoei elneegatigtog gaglogoeteg mset tami oetji poalos. 1998eg Malgelit mesengep Order of Canada ogtjit taan teli apônemoatji elnoo ag mao gepenôleoa ogtjit gitg oliteltoltineo.

Malgelit nataoitôgel ligpenigenn, ag geloolg logôoagan igaatôg taan telitôg oiagisgenoatg mao msigo oelimaag mao geloolg tesaoiagan eoeg na oetji teli oltegel ag gelolgel otligpenigenmel.

Margaret Labillois

Born in Eel River Bar, NB
Residing in Eel River Bar First Nation
Ancestry: Mi'kmaq
Work Type: Baskets
Education: Self-taught
Telephone: (506) 684-2420

Margaret is a Mi'kmaq Elder born in 1923 to Mary Paul and James Pictou in their original home on the First Nation. Margaret was the first graduate from Eel River Bar in the convent school in Dalhousie. She entered the nursing program in 1939 at Hotel Dieu in Campbellton. Her nursing career was interrupted by World War II when she enlisted in the Royal Canadian Air Force in 1941, where she was involved in reconnaissance flights and aerial mapping of the Alaskan highway. Upon returning home after the war, she married her high school sweet heart, Michael Labillois; and together, they raised 14 children.

Margaret was first elected Chief of Eel River Bar in 1970, the first Aboriginal woman to hold this position in New Brunswick. She was Chief for two consecutive terms. After leaving politics, Margaret began to work in the reviving of Mi'kmaq culture and language. She enrolled at the Lake Head University in Thunder Bay, Ontario, and graduated in 1982 with honours and a gold medal for highest ranking in the graduating class.

She was successful in starting the Native language program within the elementary school system in her area and in reviving Mi' kmaq culture within her community. Upon retirement, Margaret became a much sought after and respected Elder with many Aboriginal organizations at the local, regional and national levels. In 1998, Margaret received the prestigious Order of Canada for fostering partnerships among Aboriginal and non-Aboriginal peoples and governments, and promoting a climate of mutual understanding and respect.

Margaret's baskets are beautifully crafted and duplicate the intricate work of her Ancestors. For this reason, they are excellent teaching pieces of art for the future generations. Her designs -- blending in sweet grass, the use of natural dyes and the decoration applied to the outside of the basket -- make her baskets unique.

Margaret Labillois

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :

John Labillois

Taan telgisi minongoatemoatesg ag gisi olaptemoatesg ogtelogôoagan notji amalogoet na taan teli gelolg oen gisitôg. Gagiisipongeg pemgenootemasi taan teli amalogemg ag gegnotemasiann aatogoagan ag agnotmagantjitjel taan teli piami epgitji ginamasi na teli pemi olinenem ntlogôoagan.

Al neeiôto neegao ntlogôoagan sgolg taan totjio elnoei oesgôtasig meegato oelamgig maltjeoeetjg taan teli meegiteetmititj ogtelnoeimoôo.

Gagisg petjitatjig maltjioeetj nigmag taanig getoi ponsamgôltitjig ag getoi ponatjôtemititj tan gôgoei melgignag oelaptemititj ntlogôoagan ag agnotmagig tan telgisi amalitegei.

Ntlogôoogan etli nenitasig Mashentucket Pequot Museum, Smithsonian Institute Museum, Museum of Civilization, Listiguj First Nation Museum and at the Administrative Building in my Community.

John Labillois

Residing in Eel River Bar First Nation
Ancestry: Mi'kmaq
Work type: Cradle boards, hand drums, birch bark canoes, eagle feather boxes, spears, rattles
Education: Self-taught

The work of an artist can only be appreciated by its quality and craftsmanship. For the past many years, I have learned a great deal of craftsmanship, and the legends and tales that follow the work of art. As time goes by, so does the increase in knowledge of craftsmanship.

I have had the opportunity to display my work in local area schools during cultural awareness days; I truly enjoy watching our youth take pride in their culture. Many times, I have had young Aboriginal adults (teenagers who are trying to stay away from drugs and alcohol) come to my house to see what kind of art I am doing. I talk about my art and the reasons why certain things are done a certain way, and the stories and legends that come with making crafts.

My work can be seen in Mashentucket Pequot Museum, Smithsonion Institute Museum, Museum of Civilization, Listiguj First Nation Museum and at the Administrative building in my community.

L'œuvre d'un artiste peut seulement être appréciée par sa qualité et son travail bien fait. Au cours des dernières annees, j'ai acquis beaucoup de dextérité et j'ai appris les contes et les légendes qui accompagnent l'œuvre d'art. Avec le temps, je parfais mes connaissances de la qualité de l'art.

J'ai eu l'occasion d'exposer mes œuvres dans des écoles de la région pendant les journées de sensibilisation à la culture. J'aime vraiment regarder les jeunes être fiers de leur culture. À plusieurs reprises, de jeunes adultes autochtones (adolescents qui essayaient de rester loin des drogues et de l'alcool) sont venus chez moi voir mon travail. Je parle de mon art et de la raison d'être de certaines choses, ainsi que des récits et des légendes associés à la création d'objets d'art.

Mes œuvres sont exposées au Musée Mashentucket Pequot, au Musée du Smithsonian Institute, au Musée des civilisations, au Musée de la Première nation Listiguj et dans l'édifice administratif de ma communauté.

John Labillois

Lieu de résidence :

Ancêtres :

Type d'œuvre :

Formation :

Vicky Sanipass

Tapongig nentjang elpatoos tetotjeeg 16 ag eepiteetjitj tetotjeeg 6. Oetjipgotji eoegig gaoiig ogtjit ntlelogôoagan 1993 eg-eoemap oiigatigen teloisig "Mic Mac Quill work by Ruth Holmes Whitehead". Gitg nengiigog ag ntmiigitjoem oetji genotemasianig tan telogoe.

Ntlogôoagan gisi nemitasig ag gisi epgoatelasig taan espeegel oesgôtasig logôoagan mao pastongôoagig. Ntoisonem eoiigasig ogtjit nenogsin Abby Museum Bar Harbor Maine ogtjit gaoieel ligpenigentjiitjel oasôgetestasi gelnem pasgit npiteng. Ola negemeoei ligpenigentjiitj oetji ogtetegeiap ogtjit taan telgiig gaoiei pasgit.

Taan totjo maoato mset gôgei ogtjit gaoiei pasgit, na pogoelg logôoagan. Temg goilagig gaoiig aotigtog oetji oeetjiig negao Matoes sigtesgasit na oetji menôlegig nateel gaoiig meta mô niin gesatemo otneepan Matoes ogtjit gaoiig. Tôgo tojio goilem masgoi menaga taan geloolg oeltag ag oelgiig ap angiteetem taan teligteteo eoem Gampes ag negagan meta amotj oetji gisatoon taan ma istoigtenog.

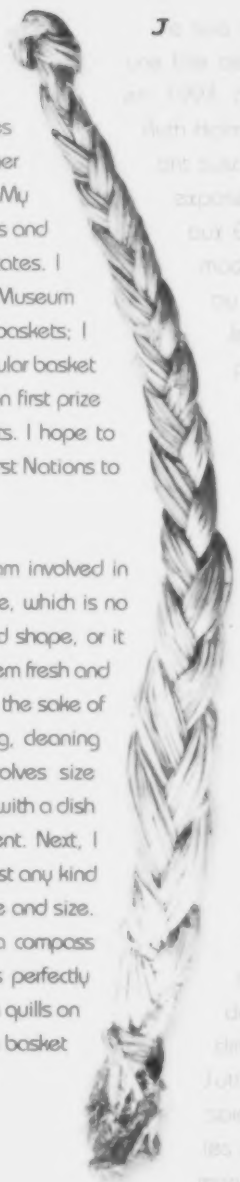
Tôgo totjio pôgtji nasôlegig gaoiig masgoigtog taan tett gisi oigemap naatami siist aganteo-oti telipgitjito neogtee Ligpenigen.
Egsatmog mset miigemeoag nemiig meegitetemititj elnologôoagan.

Vicky Sanipass

Residing in Indian Island First Nation
Ancestry: Mi'kmaq
Work Type: Porcupine quill on birch bark
Education: Self-taught

I am mother of two children: a boy age 16 and a girl age 6. I started quill work in 1993 through a book called Micmac Quill Work by Ruth Holmes Whitehead. Both parents and grandmother were instrumental in my interest of the art. My work can be seen and purchased in galleries and museums locally and across the United States. I am the signature role model at the Abby Museum in Bar Harbor, Maine, for porcupine quill baskets; I am pictured with basket in hand. This particular basket can be seen in their private collection. I won first prize for one of my large porcupine quill baskets. I hope to encourage young people of the Mi'kmaq First Nations to take pride in their culture and heritage.

When constructing a piece of work I am involved in gathering porcupine quill from the roadside, which is no easy task; either the porcupine was in bad shape, or it was dead for several days. I have to find them fresh and clean; I don't believe in killing porcupine for the sake of their quills. The steps involved are sorting, cleaning and dying. The sorting of the quills involves size according to length and width. I clean them with a dish washing liquid with a grease-fighting agent. Next, I begin to gather the birch bark. I won't use just any kind of birch bark, it has to have the right texture and size. The creation of the design is next; I use a compass and a ruler so that I may get my designs perfectly straight and equal. I then begin to insert the quills on the birch bark where I drew my design. One basket can take up to several weeks to complete.



Vicky Sanipass

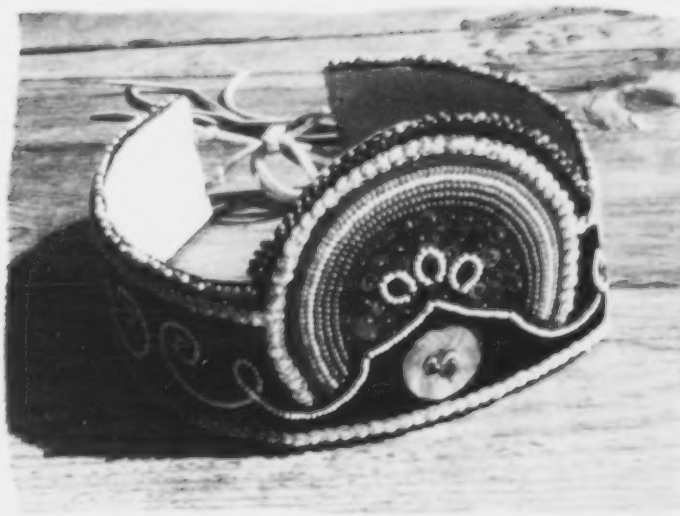
Lieu de résidence :

Ancêtres :

Type d'œuvre :

Scolarité :

Kim Brooks



"Ntolatuwewakon Wolastoqey ntakonutomakun wetapeksi, naka psiw keq ahcuwi oluhki qenawsi yut skitkomiq." Kim elitahasit wewinaqot tan ci amalholuhket, 'tuwehkan 'kani skicinuweyal amalhuwikhikonol, milinaqot eweket. Psiw ote keq 'qecehtun opocil wolamsotomon eli psiw wen kcitposit naka psiw keq kcitpak kapiw eleyikpon neket naka tena toke.

"Katekon wen 'kisi skicinuwi amalholukew naka skat wen woli nunomuwon etololuhkatok, tan weceyawik, tan eluwehkasik, tan elihtasik. 'Cuwi wen woli nunomon latuwewakon, opocil nit oc eyyik kcicihtuwakon 'ciw knicannuk naka tena weckuwapasihtit Wolastoqiyik.

Kim Brooks

Born in Fredericton, NB
Residing in St. Mary's First Nation
Ancestry: Wolastoq'kew
Work type: Bead work, leather work, pottery and computer graphics
Education: University of New Brunswick 1999, multimedia workshop; NB College of Craft & Design 1996, Level One Pottery
Telephone: (506) 472-5553
Email: sipsisik@msn.com

"My Wolastoq'kew language and heritage speak to me of spiritual, emotional, physical and intellectual relationships that connect me to this land and to all of my relations in time and space." Kim's perception is revealed in her fine art work, where she incorporates traditional practices, composition, forms and designs. These values can also be applied to indicate significance of people, places, objects and historical events.

"To simply reproduce these forms and designs without an understanding of what they represent or symbolize is nothing more than appropriation. They must be recognized and understood fully as symbolic representations of a world view and sense of being that is meaningful and significant to the present and future descendants of Wolastoqiyik."

« Ma langue et mon héritage wolastoq'kew me rappellent une relation spirituelle, émotive, physique et intellectuelle qui me lie à cette terre et toutes mes relations dans le temps et dans l'espace. » La perception de Kim est révélée dans ses œuvres d'art qui comprennent les méthodes, la composition, les formes et les motifs traditionnels. Ces valeurs peuvent aussi être appliquées pour souligner l'importance des peuples, des lieux, des objets et des événements historiques.

« Simplement reproduire ces formes et ces motifs sans comprendre ce qu'elles représentent et symbolisent n'est rien de plus que de l'appropriation. Ils doivent être reconnus et compris comme des représentations symboliques d'un point de vue mondial et d'un sentiment d'être qui a une signification et une importance pour les descendants actuels et futurs des Wolastoqiyik. »

Kim Brooks

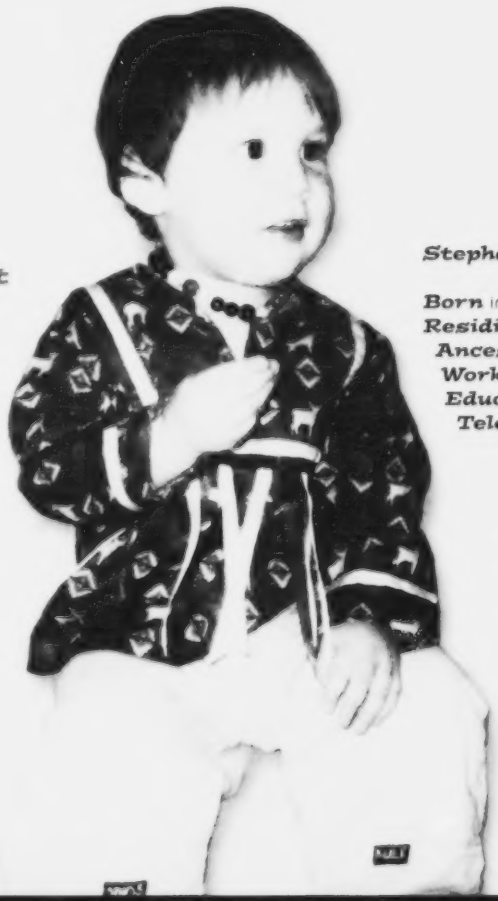
Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :
Adresse électronique :

Stephanie Labillois

Stehphanie not Wolastoqew naka Neqotkukew. 'Tawoluhkewinuwiw naka 'tawiqassu naka mili amalholuhke kete mahkolahksok naka 'tanaqot wenuhcuwipituweyal. Ksi wewinaqotul 'kani skicinuweyal naka tena pileyal amalhawikhok elitaq mocehsuwol tahalu ahsuhsuwonol, ehpituweyal ptoqapiyil, molcessok naka cehkitok. Tan ci wawikehtaq 'kaney naka pileyal amalhawikhiket, eci wolinaqok ansa wen pessihkok "amalhocossawakon".

Eli 'tawoluhket ewekahat wenuhcuwipit, milikon kisihtaq. Milikon kisitahatok, amalholuhkatomonol eweket pelpotey naka osipisuwey, aqamk tuci wolinaqot.

Stehpanie 'posoni palapiyikotun 'toluhkewakon psiw nulwiw kanatiyesuwikuk naka tena 'tali psihkmuwaniya weci kotokik nemihtuhtit. Mecomiw ote kiluwahsu keq piluwey kisuwehkat weci woli piltuwikhasikil mocehsumol.



Stephanie Labillois

Born in Saugus, Massachusetts, USA
Residing in Eel River Bar First Nation
Ancestry: Wolastoq'kew
Work Type: Bead work, leather work, cl
Education: Self-taught
Telephone: (506) 684-2581

Stephanie is a Wolastoq'kew woman originally from the Tobique First Nation. She is a skilled crafts person and a gifted seamstress, who has been designing clothing and accessories such as boots and jewellery for many years.

A combination of traditional and contemporary designs range throughout her clothing; they include originally designed stitching for her hats, purses, gloves and jackets. The mix of the traditional and contemporary aim toward a creation of clothing that is "wearable art."

Her talent as bead-work designer is complemented by the materials she chooses. Her creative bead-work patterns are applied to velvet and wool, which gives it that extra flair.

Stephanie has exhibited her fashion designs throughout the Maritimes and Ontario, and has entered her pieces in fashion shows. She is constantly looking for innovative ideas to apply to her style of clothing.

Stephanie Labillois

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :

Connie Nicholas

Connie newu nican naka mili 'tawoluhkewinuwiw komac woli kisehtu. Elinuwat nikihku Jeannette Deveau naka Peter Nicholas, nekom ona tokec wihqaci amalholuhke tuciw elikotok esqonatek kehsanku kehsatq 'cel oluwikonok kehsinsk. Nekom ona tokec 'tolankuwehtun 'toluhkewakon, naka tena kehkikemu naka spiw totoli tpinomon malsanikuwam. Psiw alkehkikemu kanatiyesuwikuk naka malikinuwikuk. Neqotkuk ona totoli pisuwikehkikemu 'ciw wasisok.

Nikanahtpatomonol tokec toqiw ote Bodin's Native Craft & Supplies naka Pete's Pool Hall. Kisokehkimkul mihtaqsol, nekom opocil topeltokpon tuciw elikotok esqonatek kehsanku kehsatq 'cel kamahcin kehsinsk. Connie tokec nikanahtpatok psiw keq. Connie ona apokehkimsuhpon psiw nuluwiw. Elikotok esqonatek kehsanku kehsatq 'cel esqonatek kehsinsk 'cel oluwikonok, mace 'sotumon 'toluhkewakon 'ciw psiw nuluwiw weci petapasihtit mawsuwinuwok, nanuwok tokec etoluhkewahtit, kenoq nisuwok amalholuhkiyiq.

Connie Nicholas (Bodin)

Born in Perth, NB
Residing in Tobique First Nation
Ancestry: Wolastoqiyik
Work Type: Beadwork & leather work
Education: Self-taught
Telephone: (506) 273-4066

Connie is a mother of four and a highly successful business woman. Inspired by her parents, Jeanette Deveau and Peter Nicholas, she has been crafting since the 1970's. Since then, she has been in the business of teaching, producing and selling traditional Wolastoqkew crafts. Connie teaches and delivers workshops throughout New Brunswick, Nova Scotia and Maine, including once-a-week free classes to the youth of her community.

She is currently the owner/manager of two consolidated businesses: Bodin's Native Craft & Supplies and Pete's Pool Hall. Her business savvy comes from her father, who established Pete's Pool Hall in the 1960's. Connie has also gained marketing techniques by attending business seminars, craft markets and trade shows. In 1997, she became a tourist operator, employing a total staff of five people, two of which are full time craft producers.

Mere de quatre enfants, Connie est une femme d'affaires très prospère. Inspirée par ses parents, Jeanette Deveau et Peter Nicholas, elle crée depuis les années 70. Elle s'adonne depuis à l'enseignement, à la production et à la vente d'objets d'art représentant la tradition wolastoq'kew. Connie donne des ateliers au Nouveau-Brunswick, en Nouvelle-Écosse et au Maine. Une fois par semaine, elle offre aussi gratuitement des cours aux jeunes de sa communauté.

Elle est propriétaire exploitante de deux entreprises consolidées, Bodin's Native Craft & Supplies et Pete's Pool Hall. Son sens des affaires lui vient de son père qui a ouvert Pete's Pool Hall dans les années 60. Connie a aussi appris les techniques de marketing en participant à des ateliers, des salons commerciaux et des marchés d'objets d'art. En 1997, elle est devenue une exploitante touristique, employant cinq personnes dont deux sont des producteurs d'objets d'art à temps plein.

Connie Nicholas (Bodin)

Lieu de naissance : Perth (Nouveau-Brunswick)
Lieu de résidence : Première nation de Tobique
Ancêtres : Wolastoqiyik
Secteur : Perlage et travail sur cuir
Formation : Autodidacte
Téléphone : 506 275-4060

Karen Paul

Wolimahaskuweyak amsqocehkanok, cikihikonossisol naka elatokonasikil elinuwahtpon wikuwossol naka uhkomossol eli amalholuhke, tuciw wasisiwiyan. Mecomiw ote wihqatokehkimsihpon saku ntapakehkims neket eyyik N.B. Women's Council's Co Op. Amsqahs nit neket mawoluhkhotiniya skicinuwi amalholuhkhotihtit. On te nilun toke nisuwok nenomeq amalholuhkewakon neket kisokehkimkiyeq Ekpahak.

Tokec nkisuwehkan motekoney, opsqosuwonol naka wolimahaskiyil. Psiw ote nuluwiw skitkomiq ali 'sotomuniya ntoluhkewakon.

Ntokehkimahc tan tehpu wen kotuwokehkimsit ntoluhkewakon.

Karen Paul

Born in Eastport, Maine, USA
Residing in Tobique First Nation
Ancestry: Wolastoqiyik & Passmaquoddy
Work Type: Beadwork, leatherwork, sweet grass dolls, brooms & braids
Education: Ekpahawk Cooperatives, NB Native Women's Council
Telephone: (506) 273-6816

When I was younger, I used to watch my mother and grandmother make sweet grass dolls, brooms and braids. I was eager to learn; so when I had the opportunity to take a training course with the NB Native Women's Council's Co-op, I jumped at it. It was the first of its kind for Aboriginal artists and fine crafts people. I am now one of two original participants who are still practicing what we learned at Ekpahawk.

Today, I continue to experiment with different uses of leather, beads and sweet grass. My work has been sold and exhibited globally. I also enjoy teaching anyone who is interested in learning.

Karen Paul

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :

Sherry Pie Perley

Sherry woli nunuwa eci 'tawi motekonoluhket, 'cel peciw 'tolihtunol matekoniyal skicinuwi mahkutiyil, naka 'tomalhihtunol eweket wenuhcuwipitol. Qeni wasisuwit, 'tanaqot nemihtaq skicinuweyal amalholuhkewakonol, nit weci tokec wihqatoluhket tan tehpu keq skicinuwey. Nakat mihtaqsoqol Edward Perley nikanatpatmonehpon eliwitasikpon NB Indian Arts & Crafts Association.

Palitahamsu kehsi wicuhkemut naka 'kinitahama yuhuht ehpilici, Marjorie Perley, Juanita Perley, Caroline Sappier naka Madeline Saulisol.

Nekom tokec kehkikemu Skicinuwi amalholuhkewakonol naka tena nikanahtpatomon
Neqotkuk malsan eliwitasik Tobique First Nation community gift shop

Sherry "Pie" Perley

Born in Perth, NB
Residing in Tobique First Nation
Ancestry: Wolastoq'kew
Work Type: Bead work, leather work, clothing
Education: Self-taught
Telephone: (506) 273-3809
E-mail: keithspie@hotmail.com

For over 8 years, Sherry has been known for her intricate work with leather, designing fashions, traditional regalia, creating designs with beads. During her childhood, she was constantly surrounded by works of art, and she developed an interest in designing at an early age. Her father, Edward Perley, was the training programs officer for the now defunct NB Indian Arts & Crafts Association.

Sherry has always prided herself on her work and credits her instructors, Marjorie Perley, Juanita Perley, Caroline Sappier and Madeline Saulis for her talent.

Currently, Sherry teaches First Nation arts and crafts and is the manager of the Tobique First Nation community gift shop.

Sherry crée depuis plus de huit ans. Elle a grandi autour des arts traditionnels et des métiers d'art, car son père, Edward Perley, offrait des programmes de formation pour la défunte NB Indian Arts & Crafts Association. Ses principales influences sont celles de divers instructeurs : Marjorie Perley, Juanita Perley, Caroline Sappier et Madeline Saulis.

Aujourd'hui, Sherry enseigne les arts et les métiers d'art à Tobique. Elle gère aussi la boutique de cadeaux de la Première nation de Tobique.

Sherry « Pie » Perley

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Scolarité :
Téléphone :
Adresse électronique :

Darlene Simonson

Neegao meegiteetem taan tett oetapegsi ag negao gesatem taan gôgei elnoigisitaganei tetotji olaptemap pemigoeianeg Elnoei tjel nemitoap ntaoi elnologoen, ag nataoi gisiteetem taan gôgei eltotes na gisito. Ag mee gato pagelai taan totjio gisangoeto taan gôgei gisito.

Nige telteetem teesigpongeg giis elno logoei amalitegei Seesaton egtelnoeimino, tôgôo mo paseg oitji-elnoog pa na mao mset oen ola Canada, Europ, United States ag Africa.

Mô gegnoategeo paseg na mimatjoinoog negmôo gegenoatatoltitjig ag mô nengasinog taan telamalitegei ntogôoagan gisi nemitasig: Dalhousie Museum na pseg nateel gisi telnemitasig. Meta mô na elnim geneg gisi lieo paseg peoatem mset oen nemiton taan gôgei Elnogisitaganei.

Darlene Simonson

Residing in Eel River Bar
Ancestry: Mi'kmaq
Work type: Beadwork, leather work
Education: Self-taught

I have always been proud of my roots and heritage as well as a lover of Aboriginal art. I liked it so much when I was growing up, I inadvertently realized that I had the talent to create my own creations. I was even more surprised when I found a market for my art and a chance to promote my culture.

I feel that over the years, I have spread our culture, not only to Aboriginal people but to people from all over Canada, Europe, United States and Africa. I do not advertise; all my work is sold by word of mouth with no end of sales.

I try to keep as close to my heritage as possible. My work can be seen at the Dalhousie Museum. This is the only institution where my work can be seen as I do not travel much. My goal is to expand other people's knowledge on our art and customs.

J'ai toujours été fière de mes racines et de mon héritage et j'ai toujours aimé l'art autochtone. Je l'aimais tellement lorsque je grandissais que j'ai constaté, par inadvertance, que j'avais le talent de créer mes propres œuvres. J'étais encore plus étonnée lorsque j'ai trouvé un marché pour mon art et une occasion de promouvoir ma culture.

Au fil des ans, j'ai fait connaître notre culture, non seulement au peuple autochtone, mais aux peuples de partout au Canada, en Europe, aux États-Unis et en Afrique. Je ne fais pas de publicité. Mes œuvres se vendent par le bouche à oreille sans vente finale.

J'essaie de me rapprocher le plus possible de mon héritage. Mes œuvres sont exposées au Musée Dalhousie, le seul établissement où mes œuvres peuvent être vues, car je ne voyage pas tellement. Mon objectif est de sensibiliser davantage les autres à notre art et à nos coutumes.

Darlene Simonson

Lieu de résidence : Eel River Bar
Ancêtres : Mi'kmaq
Secteur : Peinture, travail sur cuir
Formation : Autodidacte

Crossman

Anne oitjigematji neesilitji tjiinemo, ag neesitjig eepitjig, gisigoentjel sigoosgal ogoitjel ag ogmiigitjoemel. Oegela taposilitji eepilitji maoi meegiteelmatji taan teli gisigoentji oetjategemg notgoegeg. Oegela otmiigitjoemel Ani Selômal, natalogoet gisigoisgo, nataoiisaoet aasonel nataoitôgel ag nata pasgiteeget. Ogoitjel Sosan Simon teloisit ag negem nataoiteget amalogoetj eeoeg megegen, ag nataoi pasgiteeget mao aasonel nataoitôgel. Na nateel ola Anne oetjatôg taan telintalogoetj.

Nigee Anne etli siaoginamasit Thomason Direct Education tôgôo Moliang taan teli eltemg maggôtel tôgôo negem gisiteegel taan teligtetal.

Tann gôgei gisitôg gisi nemitasi Eastern Tide Elnoei Television Network ag giis nigee nesipongeg etli nemitasig ogtelogôoagan national Aboriginal Day. Ag ap mee pôgtegitg taan gôgei gisitôg elgitg: Ecuador, England & United States.

Taan totjio Anne oesgotg ogtelogôoagan teloet gesatem taan telogoei ag gesatem taan gôgei etelogoatem, meta na negemeoei oetji ogsitgamoi. Meegiteetem taan teli Elnoi a taan teli nemitemg ntlogôoagan.

Anne Crossman

Born in Miramichi, NB
Residing in Eel Ground First Nation
Ancestry: Mi'kmaq
Work Type: Fashion, Quilting
Education: Self-taught
Telephone: (506) 622-7585
E-mail: boca63@hotmail.com

Anne, her three sisters, and three brothers were raised by her widowed mother and her grandmother. These two strong women were the role models who guided her at a very early age. Her grandmother, Annie Jerome, was a gifted dressmaker, basket weaver and quilt designer. Her mother, Suzanne Simon, was very creative. She crafted leather work, and was a basket weaver and quilt designer. Their strong influences inspired her to begin creating and designing clothing. Presently, Anne is enrolled with Thomson Direct Education, which is based in Montreal where she is learning dressmaking and design.

Anne's fashions have been featured in "Eastern Tide," a segment of the Aboriginal People's Television Network. As well, Anne has entered her clothing into a fashion show for the past three years for National Aboriginal Day.

Her pieces have been shipped to other places in the world such as Ecuador, England and the United States. Speaking about her art, Anne states, "I love what I do and do what I love; this is my legacy, my destiny, and my birth right." She is proud to be First Nations, and the pride is manifested in her fashions.

Anne Crossman

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :
Adresse électronique :

Tara Francis

Tangôgei nemitôg Tara ogtjit taan telogoetj na gisi igatoteo tangôgei getjitôg ag tangôgei gisi ginaamasitj, ag geto eoeg ogtjit emset oen taan nemiteo oetjiagel ginamasotiil empiteget Egitjino Ogsitgamo.

Taan teli Elnogimomasit ag piltoginamasit na apôgenmatj tan teli oelaatôg ogtlogeoagan

Tara oetjiet Kejimakoojik National Park, Nova Scotia, Nateel eteg Saageoei nsotoôgen otjit migemag taan eimootitjig Atlantic Province igtog. Eoigasig otlogôoagan geegistaganepisotiil, pemsagiag ag saaleoegtog, eoegel sagoeel gisi oigasigel gonteoigtog. "Oegla gisioigasigel na gimisgemosigo teliageoei taan oenoltigo ag taan gisi oenoltitesno". Na ola geto igenemogsigo eoeg ogtlogeoagan.

Tara tjipatgel egsegagten na eoigasigel eta telaptegel pem gasiagel ag teloet "meenigee amotjpa apatji osoatôg ola oeigasigel gotjinagiig gisi oigemiitepen egpemiteetemeneo eta otalsotemagenmoal etegel otjit gino.

Tara Francis

Born in Moncton, NB
Residing in Fredericton
Ancestry: Mi'kmaq
Work type: Surface Design Artist
Education: Diploma in Fine Art, NB College of Craft & Design 200
Certificate in Native Studies, NB College of Craft & Design 2000
Telephone: (506) 687 4436
Email: tarafrancis73@hotmail.com

Tara's vision as an artist is to apply her acquired knowledge and skill to share her art, which is inspired by teachings from the Medicine Wheel and the healing power of nature. Her academic journey together with her spiritual journey helped her achieve her personal approach to surface design.

Tara made the journey to Kejimakoojik National Park in Nova Scotia, which holds ancient knowledge regarding the Mi'kmaq people of the Atlantic Provinces. The designs in her scarves, wall hangings and shawls were inspired by the ancient drawings of the Ancestors. "These images whisper truths of who we were and who we can become again." She wishes to share these teachings with the Mi'kmaq people through her art. Tara is concerned that these wonderful drawings are eroding and says that "it is more important now than ever to reclaim these sacred messages of our Ancestors in order to honour their prayers for future generations."

Tara Francis

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :
Adresse électronique :

Julie Collins

Julie macekehkimsuhpu neket te mace milapiqahat qenimiyat, mace milapotomonol wenuhcuweyal amalhocossawiyil, eli nomihtasikiyil naka kehsi miluwikhasikil, spiw 'toli 'tpinuwa elakumaci Wolastoqeyiyik. Qeni aliyat skicinuwihkuk, nit wecuhkemit weci kisitahatok 'tolukewakon. 'Tanaqot kisokehkimsit naka tena 'tanaqsuwok kisikehkimat. 'Kisitahatomon kete weci 'tomalhuwikhok uktewakonol naka tan tehpu keq elitahatok weci woli skicinuwinakuk.

"Npalitahatomon naka nulelomuk weci ntoluhkewakon kisuwehkasik wolam psiw wen nomihtun eci keluwak psiw keq kci kikuwossonok. Nwiqatoluhkatomon nit."

Julie 'koti ankuwi kcicihtun psiw keq kucomiw skicinuwihkuk weci kisi 'sossenok aqamk 'toluhkewakon.

Julie Collins

Born in Fredericton, NB
Residing in St. Mary's First Nation
Ancestry: Wolastoq'kew/Mi'kmaq
Work Type: Surface Design Artist
Education: Diploma in Surface Design, NB College of Craft & Des
Telephone: (506) 472-2968
Email: surfaceart@msn.com

Julie began her artistic journey first as a vision quest to examine various non-Native paintings, digital printing and a variety of techniques while observing her people: the Wolastoqiyik, (the people of the beautiful river.) During her journey, she discovered what inspired her most spiritually was the wisdom contained in the Wolastoq'kew and Mi'kmaq culture as well as the many teachers that deeply influenced her. She began to apply the teachings to her designs by producing images on fabric and other surfaces.

"I feel honoured and fortunate to be able to contribute to the spread of cultural knowledge along with how our relationship to the earth affects the world around us while enjoying creating my art." Julie's goal is to journey beyond her cultural teachings and explore further than her community in search of added inspiration.

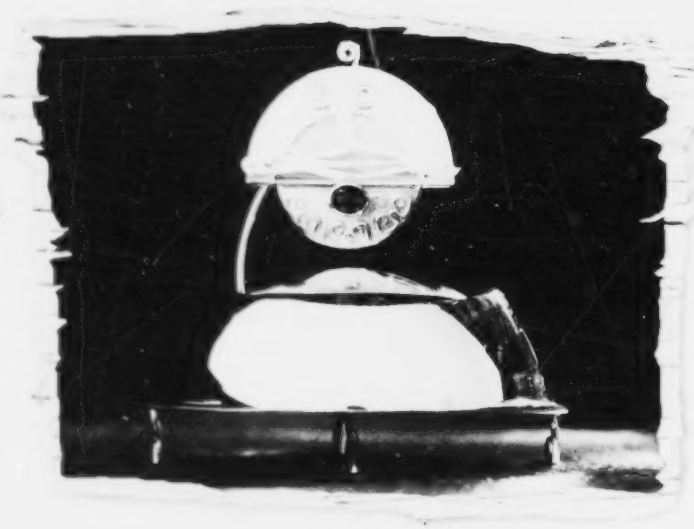
Julie Collins

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :

Téléphone :
Adresse électronique :

Shane Perley-Dutcher

Metokehkimsit New Brunswick College of Crafts & Design, Shane kisapqotehtun malsan ihtolankuwehtaq 'toluhkewakon. Liwitasu Mahsos-Motifs, wewinaqot eli palitahatok wetapeksit. Wolastoqew naka Waponahkikew, 'kosicihtun eli kcitpak psiw keq skicinuwey naka cipenuhkey. Psiw ote keq elihtaq amalholuhke eweket mahsuhsiyil naka kotokol wolastoqeyal naka waponahkeweyal amalhihtikonol. Palinaqot 'toluhkewakon naka ksehenaqot wetapeksit, tahalu mahsuhsiyil. Nikanahtpatomon malsanom naka wihqatoluhkatomonol pehsahqekil nahsahqetikonol, sikuhsuhunol naka psiw woli skicinuwinaqok 'toluhkewakon. Qeci ona woli nunuwa psiw petapasihtit wolam apc apatapasuwok. Psiw ote wenil 'tahcuyal weci naci panapotomuhtit 'toluhkewakon.

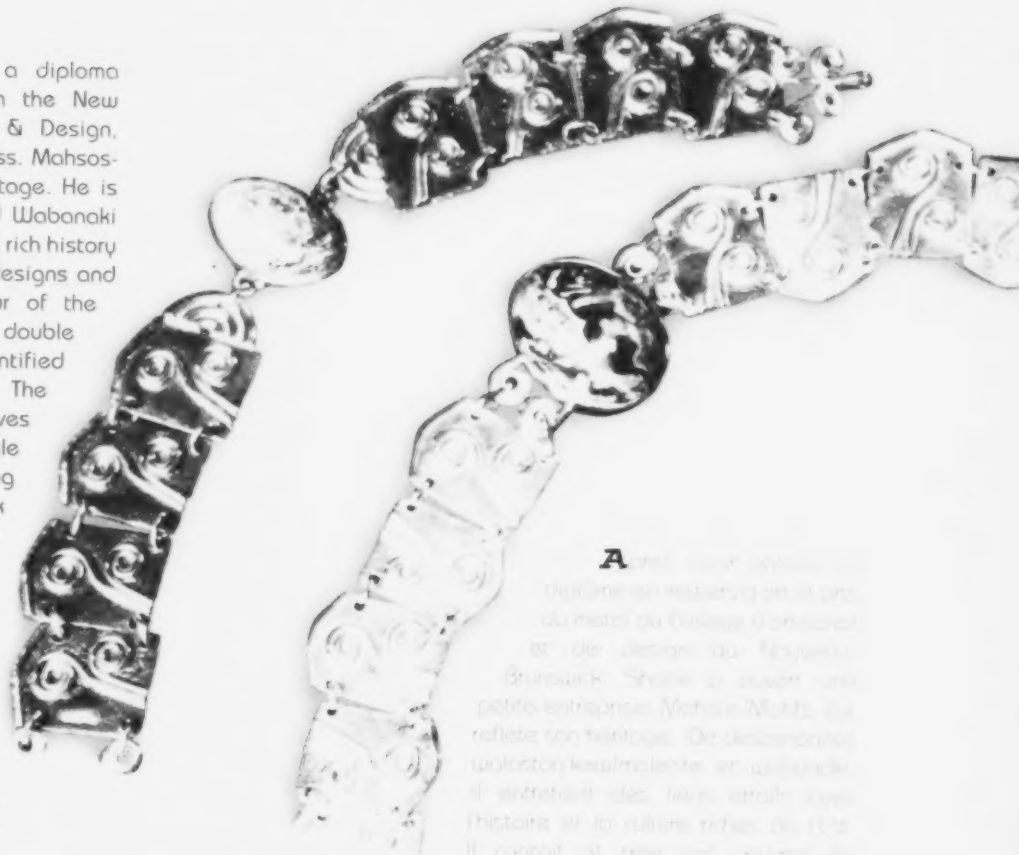


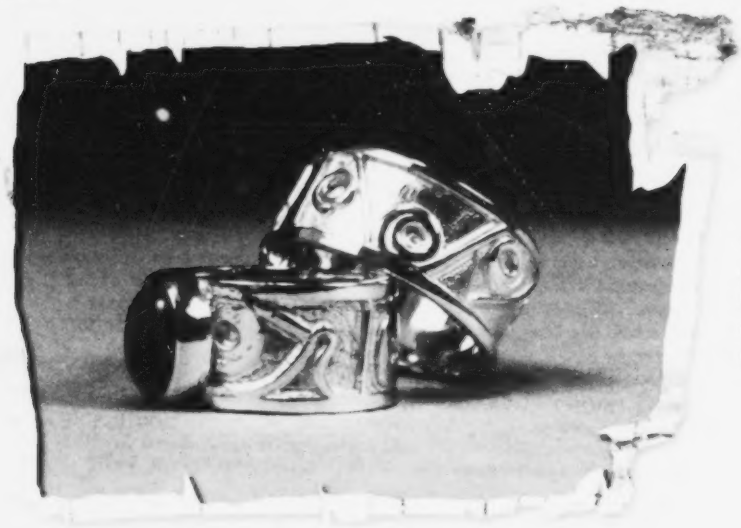
Shane Perley-Dutcher

Born in Perth, NB
Residing in Fredericton
Ancestry: Woostoq'kew
Work Type: Jeweler/Metal Arts
Education: Diploma in Fine Craft/Metal Arts, NB College of Craft & Design 2002
Telephone: 506-450-9239
Email: mohsos@hotmail.com

After graduating with a diploma in fine Craft/Metal Arts from the New Brunswick College of Crafts & Design, Shane opened a small business. Mahsos-Motifs is reflective of his heritage. He is a Wolastoq'kew/Maliseet and Wabanaki man who has strong ties to the rich history and culture of the East. He designs and creates his pieces in honour of the Mahsos/fiddlehead and the double curve motif, which are identified with the Wabanaki People. The Mahsos/fiddlehead design gives his jewelry a distinguishing style and demonstrates the strong relationship that Wolastoqiyik have to the River and the Land.

As sole owner of Mahsos-Motifs, Shane takes pride in producing high quality jewelry and establishes a good rapport with his clientele. He extends an invitation to everyone to come and visit the Mahsos-Motifs.





Shane Perley-Dutcher

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Scolarité :

Téléphone :
Adresse électronique :

Jeff Bear

Jeff Bear Wolastoqew auci amalholuhket woli nunasu eli nitawi atkuhket. Miluhkewinuwiw, nekom ote nikanahtpatok 'toluhkewakon naka nekom ote kisuwikhok 'toluhkewakon weci kisakihtasik psiw nuluwiw.

Tuciw oqomulcin kehsanku khsikotok psiw ot nuluwiw aluhke 'ciw elsakiwhotimok. Naniktok kisoluhke Canadian Broadcasting Corporation eliwihtomuhtit "Flagship Current Affairs" naka tena eliwitasikpon "Journal" tanaqotuhpon weskuwitasikpon elikotok esqonatok kehsanku kehsatq 'cel oqmulcin kehsinsk naka tena elikotok esqonatek kehsanku kehsatq 'cel esqonatek kehsinsk.

Nekotok CBC nekette muce sikoluhkehpon eli kiluwahsit elacomit, 'kisi kette witoluhkama Australia eliwitasik esakitasik 'ABC's "Storytellers of the Pacific", nuci atkuhkatihtit kuskiyahsonuk, waht kuskiyahsonuk British Columbia, ona kisoluhkewa eliwitasikpon "Knowledge Network's Pulling Together" mawiwihqsonomuhtit kcicihtuwakonol, naka tena kisoluhke Vancouver, VTV's "First Story." Jeff ote kisitahatok, kisuwikhok naka nikanitpinok kisakihtasikil eliwihtok "Amsqahsewey Atkuhkakon", "First Story" kinaq nuhuwol elikotok. Eci wiqatsakihtuhtit mawsuwinuwok, 'cel moke 'puqatuniya palitahasuwakonol etololuhkewat, Vancouver Television.

"Urban Rez Productions" tokec Jeff naka, nisoluhkamacil Marianne Jones, toqiw ote nikanahtpatomuniya naka nisitahatomuniya akinuwehtahsiniya 'ciw elonukakpon Burnt Church, New Brunswick, Mi'kmaqik, 'cel etoli qeci kolamuwot Mi'kmaq naci sakhotiniya, natamhotiniya naka 'tankuwelaniya weci kisawsultihtit, aluwehta wikhasu neket kishanawotihtponik wenuhcok naka skicinuwok ali mecomiw tehc skicin kisame tan tehpu tama. Kenoq takec nikanatpatomuhtit elawsultimok 'toli qeci kolamuwaniya psiw skicinu kisawsultiniya tahalu mesq petapasihtit wenuhcok. Mocel nisokehs wiwonaciyek qontokot kisi mawipunomuhtit Jeff naka Marianne etoli 'sotomuhtit elonukapon, kisakitahsu APTN neket elikotok nisamqakikotok 'cel neqt (2001).

Miyahs elikotok nisamqakikotok 'cel nis Jeff naka witoluhkamicil Marianne 'kisi maqayewotuniya kcicihtuwakon 'ciw Kci Kakak naka Cihpolakenok, amalholuhkhotihtit kuskiyahsonuhkewiyik skicinuwok Haidawicik , mocel nisinsk cel kamahcin kehsuwol kisi 'sotomuhtit itolesakiwamok. Psiw ote nuluwiw ali sakitasuwol.

Tokec, Jeff mec wiku kuskiyahsonuk Vancouver, British Columbia, Canada naka mec ote nit etoliluhkewinuwit "Urban Rez Productions."

Jeff Bear

Born in Negootkook First Nation
Residing in Vancouver
Ancestry: Wolastoq'kew
Work Type: Media Arts, director, producer, writer
Education: University of Regina 1976-1978; Native Studies/Film; Banff Centre for the Arts 1983; Advanced TV Media
Telephone: (604) 263-4005
E-mail: jeffbear@telus.net

Jeff Bear, a Wolastoq'kew artist, is one of Canada's leading factual storytellers. His work in the media arts spans a long history of producing, directing and writing for network television.

Over the past 18 years, Jeff has worked in various capacities in Canadian television. Five years of experience with the Canadian Broadcasting Corporation was highlighted by working with the documentary team of the "Flagship Current Affairs" and a documentary program of the 1980's and early 1990's called, "The Journal."

In his life after the CBC, Jeff has been very busy with various limited documentary series in association with ABC's "Storytellers of the Pacific" in Australia; with VTV's "First Story" in Vancouver as well as "Knowledge Network's Pulling Together" in British Columbia. Jeff created, wrote and directed the series "First Story" in its first three years of production. The series brought Vancouver Television multiple awards.

"Urban Rez Productions," of which Jeff and his partner Marianne Jones are the producers/directors, created a documentary written and directed by Jeff and filmed entirely in Burnt Church, New Brunswick, where the Mi' kmaq nation has been embroiled in a dispute over the treaty right to fish under their own management regime. The two-hour documentary was broadcast in primetime by the APTN early in 2001.

In early 2002, Jeff and Marianne researched, wrote and developed the creative outlines for a new TV series and went on to produce 26 episodes of the series, "Ravens and Eagles: Haida Art." The series is currently broadcast in four Canadian television territories. Presently, Jeff lives in Vancouver, British Columbia, Canada and is continuing to produce/direct under "Urban Rez Productions."

Jeff Bear

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :
Adresse électronique :

Joan Marrero

Aluwehta neket pihce, tan skicinuwok eli wolamsotomuhtit, namkomiyehponil psiw atkuhkakonol. Joan wolamsotomon "eli 'cuwitpot ona pilickewiyik namkomihptuniya 'tahtkuhkewakonuwa mesq nokka macehewik psiw keq skicinuwey".
'Puwatomon Joan weci natokehkimsultihtit skicinuwok eli monuwehkahtit atkuhkakonol naka eleyikpon neket pihce ewehkehtit nutuwikhikewikil.
"Qenokehkimsi 'ciw psiw pomawsuwakon yut skitkomiq naka ewikhasikil wenuhcuweyal atkuhkakonol, elitahasi ma aluwe piyemiyewiyik skicinuwok, opocil kehsihtit nipumahtit wenuhc naka yukt nikanahtpatomuhtit elawsultimok, nekomaw ona 'piyemitahatomuniya weci skicinuwok mace wenuhcuwawsultihtit."

Joan Marrero

Born in Bridgeport, Connecticut, USA
Residing in Fredericton
Ancestry: Wolastoq'kew
Work Type: Film & Video – Director, Producer, Writer
Education: Univerisity of New Brunswick – Film Studies/ World Literature & Culture
Telephone: (506) 455-9963
Email: getitoutthere@aol.com

Traditionally, First Nations people have passed on their history through spoken tradition. Joan believes that it is imperative that "our story" be told. "In particular, that of the Kingsclear First Nation before the history of my culture is lost forever."

Her goal as an artist is to encourage First Nations people in New Brunswick to enter into careers in film and video to document, preserve and share the history. "As a student with a major in World Culture and Literature, it has become very clear to me that First Nations people are close to extinction caused by intermarriage between cultures as well as government policies forcing assimilation."

Traditionnellement, les peuples des Premières nations ont transmis leurs histoires par la tradition orale. Joan estime qu'il est très important que « notre histoire » soit racontée. « En particulier, celle de la Première nation de Kingsclear avant que l'histoire de ma culture soit perdue à tout jamais. »

Comme artiste, elle veut encourager les membres des Premières nations du Nouveau-Brunswick à entamer des carrières dans le film et la vidéo afin de documenter, de préserver et de partager l'histoire. « Comme étudiante avec spécialisation en cultures et littérature du monde, j'ai vite constaté que les Premières nations sont menacées d'extinction en raison des mariages entre les cultures et des politiques du gouvernement forçant l'assimilation. »

Joan Marrero

Lieu de naissance : Bridgeport, Connecticut, États-Unis
Lieu de résidence : Fredericton
Ancêtres : Wolastoqiyik
Secteur : Films et vidéo – réalisation, production et écriture
Formation : Université du Nouveau-Brunswick – études du film, littérature et cultures du monde
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Martin Sabattis

Martin tama piliw 'kisikona katok wikuwak, miyahs ote mace 'kiluwahtun wetapeksit. Wewisit eli wihqaci amalholuhket, woliw ote mace wehkan tan kesicihtaq skicinuwey weci wewinakuk wetapeksit. Apakehkimsu Manitoba weci nitawi mawipunok amalholuhket naka wetapeksit wolam kisakihtasu.

Metokehkimsit, maceluhkatomon weci piyemi kcicihtaq atkuhkakonol 'ciliw Wolastoqeyal. Martin wolamsotomon eli psiw skicinuweyal atkuhkakonol 'ciliw yuttol weskuwitasik wetapesultimok , 'cuwitpot yaq ktapacihptunen 'kani kehkituwakonol, opocil komac kcitpotol.

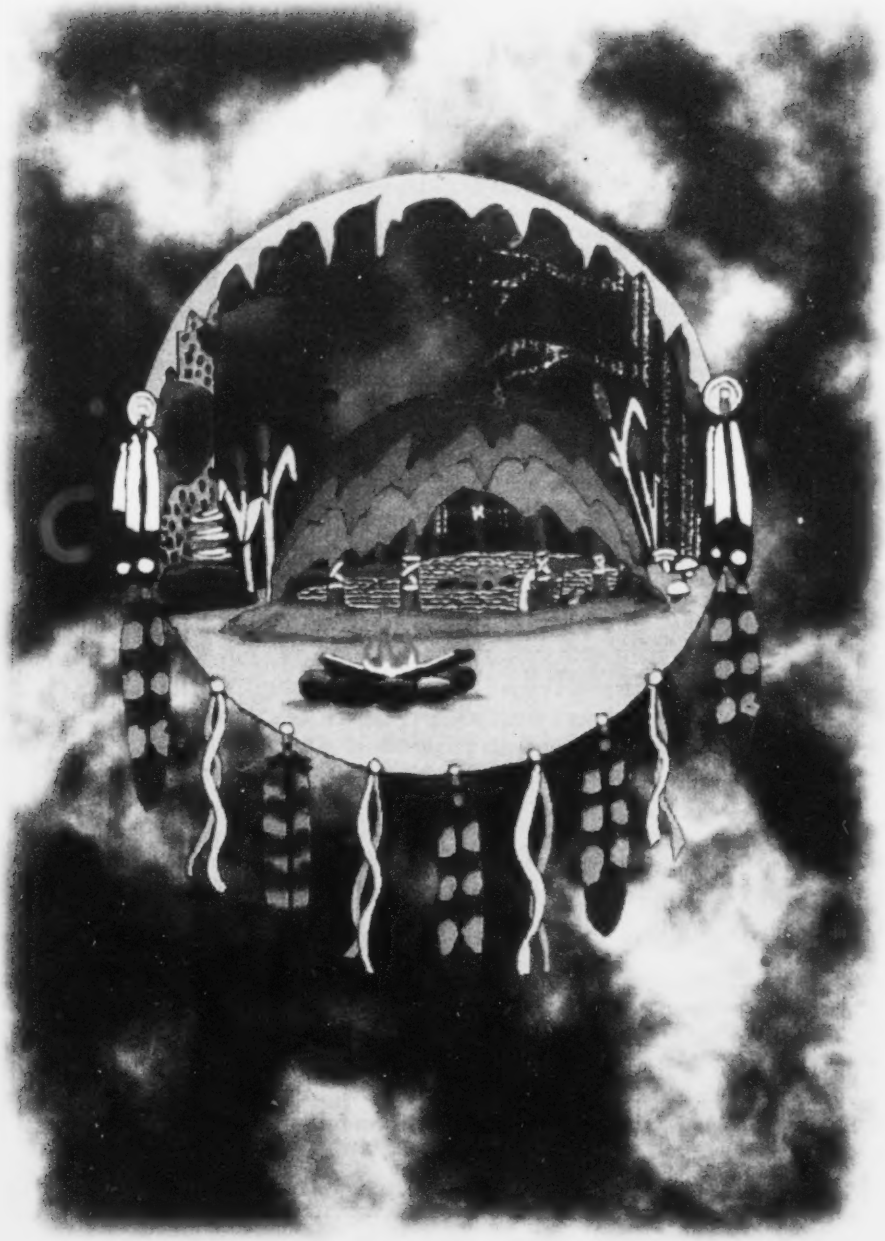
'Puwatomon 'toluhkewakon wekahsu weci mihqitahatasik eli kcitpak skicinuwi pomawsuwakon. Mecote toke 'kiluwahtun wetapeksit.

Martin grew up in a foster home, so his journey to self-identity and cultural heritage began at an early age. After becoming conscious of his artistic ability later in life, he realized his identity and began expressing it through his art. Animation being his interest, he knew he needed to get formal training in that particular discipline. He enrolled in a 2D Classical Animation course in Winnipeg, Manitoba.

With his new gained knowledge, he expanded his interest and began to explore his culture with a focus on storytelling. Martin believes that First Nation origin and creation stories strengthen connection to the Ancestors and that these teachings need a re-birth. His goal is to make a contribution to the awakening with his new acquired skills while continuing his search for self identity.

Martin Sabattis

Born in Fredericton, NB
Residing in Kingsclear First Nation
Ancestry: Wolastoq'kew
Work Type: Graphics, film and video
Education: Applied Multimedia, 2D Classical Animation Diploma, Manitoba, 2001; Certificate in Native Art Studies, NB College of Craft & Design, 1990
Telephone: 506-363-1888



Martin Sabattis

Lieu de naissance : Fredericton (Nouveau-Brunswick)
Lieu de résidence : Première nation de Kingsclear
Ancêtres : Wolastoq'kiyik
Secteur : Graphisme, film et vidéo
Formation : Multimédia appliqué, diplôme d'animation classique 2D, Manitoba, 2001; certificat d'études en art autochtone du Collège d'artisanat et de design du Nouveau-Brunswick en 1990
Téléphone : 506 363-1888

Martin a grandi dans un foyer d'accueil; donc son évolution vers l'identité personnelle et l'héritage culturel a commencé dès son jeune âge. Ayant découvert ses aptitudes artistiques tard dans la vie, il a reconnu son identité qu'il a commencé à exprimer par son art. Puisque l'animation l'intéressait, il savait qu'il devait obtenir une formation dans cette discipline. Il s'est inscrit à un cours d'animation classique 2D à Winnipeg, au Manitoba.

Avec ses nouvelles connaissances, il a élargi ses intérêts et a commencé à explorer sa culture en mettant l'accent sur le conte. Martin croit que les récits sur l'origine et la création des Premières nations raffermissent les liens avec les ancêtres et que ces doctrines doivent être rétablies. Il veut contribuer à cette prise de conscience par les nouvelles compétences qu'il a acquises tout en poursuivant sa recherche d'actualisation de soi.

Mark Polchies

Mark kisikona apsokiqok utenehsis nutkihkahtihtuk. Komac kcitomitahatomon kucom naka weckuwikit psiw keq mihqitahatok kcihqok, piyeyskomoney pemskutekil naka eli wolinok psiw kucom, nit weci mace wikhok psiw keq.

Mark naka 'tulnapem petutiyik New Brunswick wasisuwit , woliw ote mace aqamwikhike. "Nokihkuk memhuwikehkimkuk" itom Mark. Nekom yaq ote kisokehkimsit eluwikhiket mokewehkanol yaq wikhikonol naka 'tokehkimkun tan tuci wapolessit. Neqt 'kisi pcitakan 'toluhkewakon etoli wihqotomuhtit amalhuwikhikasil, nekom ote piyemi wolinaqok 'toluhkewakon, 'poqahtun eli kcitomitahamuwot 'toluhkewakon. Tuciw neket mace aqamwikhiket.

"Wihqatuwikhomon 'samaqan 'ciliw Wolastoq naka piyemitahatomon 'tuwikhikan weckuwaponok weci kisi sankewoluhkat naka 'sotumon eci wolinaqok wespasahkiwok".

Milinaqotol ewekecil Mark, laputohikonol kete, naka nutuwikhikewicil naka tan "elitahatomon." Kenoq, itom " Kisitahasuwakon te piyemi wicuhkemit wen keti keq oluhket, tan tehpu keq".

Wewinaqot 'toluhkewakon eli woluwehkat tpitahasuwakon, kenoq yaq ona Ned Bear woli 'sinkimkul weci mecomiw ote kinitahasit naka weci mecomiw ote wolluhket.

Mark toke 'tolacihktun 'toluhkewakon weci psiw kisi mawipunok on oc 'sotumon psiw nuluwiw.

Mark Polchies

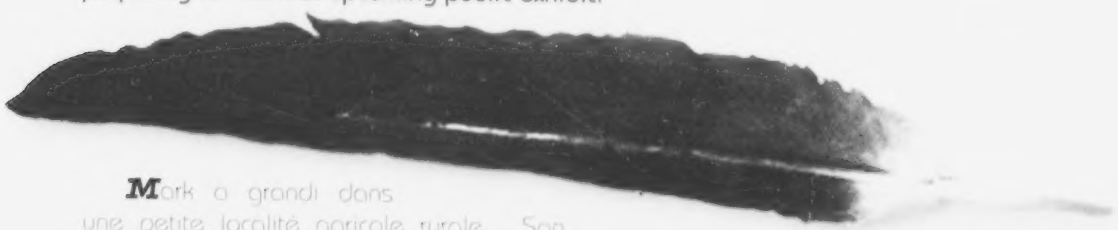
Born in Laporte, Indiana, USA
Residing in Woodstock First Nation
Ancestry: Wolastoq'kew
Education: Self-taught
Work Type: Photography
Telephone: (506) 328-9346
E-mail: home1@aernet.ca

Mark grew up in a small rural farming community. His love for the outdoors and his childhood experiences exploring the wooded area, the corn fields and the beauty of the outdoors led him to an interest in photography.

Mark and his family moved to New Brunswick when he was younger and began seriously pursuing photography. "My parents were great role models," he says. Mark, who is self taught, learned by taking instruction from books, magazines and by trial and error. Winning his first award when he submitted his work to a local photography contest was the springboard that set his interest into motion.

Landscape is his greatest interest. "Most of my work was taken along the water close to the St. John River early in the first daylight to get the best images and level of concentration." The tools Mark uses are the lenses, the camera body, film and "the images that appear in your mind." However, he states, "Determination is the greatest tool needed to accomplish your goals."

Mark's inspiration is the resulting image of his work; but greater still, he credits Ned Bear, an established sculptor, for his ongoing encouragement. Mark is presently preparing for his first upcoming public exhibit.



Mark a grandi dans une petite localité agricole rurale. Son amour du grand air et ses expériences d'enfance explorant la région boisée, les champs de maïs et la beauté du plein air ont suscité chez-lui un intérêt pour la photographie.

Mark a déménagé avec sa famille au Nouveau-Brunswick lorsqu'il était jeune et il a commencé sérieusement à s'intéresser à la photographie. « Mes parents étaient d'excellents modèles », dit-il. Mark, qui est aussi autodidacte, a appris en suivant les directives dans des livres, des revues et par essais et erreurs. Le fait de remporter un premier prix pour une œuvre soumise à un concours de photographie locale, l'a incité à développer son intérêt.

Les paysages l'intéressent beaucoup. « Je prends la plupart de mes photos le long des rives du fleuve Saint-Jean aux premières lueurs du jour pour obtenir les meilleures images et le meilleur niveau de concentration. » Mark utilise les objectifs, le boîtier, la pellicule et « les images qui viennent à l'esprit. » Toutefois, il mentionne que « la détermination est le plus grand outil nécessaire pour atteindre ses objectifs ».

L'inspiration de Mark est l'image de son travail, mais il souligne surtout l'encouragement soutenu qu'il reçoit de Ned Bear, un sculpteur reconnu. Mark prépare actuellement sa première exposition publique.

Mark Polchies

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Formation :
Secteur :
Téléphone :
Adresse électronique :

Bear

Kinoluhukul sistersol shirleywol weci amalhuwikhikelit 'cimaci ote wasisuwit etolikehkimsit polecomonihkuk; ehsuwinikehkha 'tamsqocehkan 'ciw amalhuwikhikonol weci kisi monuwehkat 'toluhkewakon. Kenoq yaqa makotemol kisi milat amahisunhikonol nipayimiyamok yaqa wewisin ali nitawi amalholuhket.

Qocikoton totolikehkimsu malikinuikuk weci kisi 'tawi amalholuhket skicinuwey psiw keq. Eli amalholuhket Shirley, psiw ote nuluwiw nunuwawal eli wehket 'kani ponaqsqol eli skicinuwikhasikil. Psiw ote 'toluhkewakon qeci 'sotumon ehpituwey wiciw 'kani skicinuweyal eluwikhasikponil ponapsqihkuk tahalu kete mokalipiyik. Ksi wewinaqot eli kcitomitahamat ehpilici naka tena weyossis. Shirley minuwi nomihtu eli kcitposit ehpit naka tena eli kcitpak ponapsqol 'ciliw yuhtol skicinuwikhasikil, nustomonol nekom eli wehkat wetapesksit kcicihtuwakon, 'cel 'toliwihtomun 'toluhkewakon "Silent Gifts of Stone", psiw ote nuluwiw 'talihptun 'toluhkewakon weci kisakitasik psiw Cihqonaqsuwey Monihqok.

Kakehs ona nekom nikani tpinomonol kotokil amalholuhkewakonol kehsi milikil amalhocossewakonol, naka skicinuweyal amalholuhkewakonol kapiw ote woli nunasik eliwitasik "Changers: A Spiritual Renaissance". 'Kisi 'puqahtun wicuhketuwakon weci kisi aqamoluhket eliwitasik Lansdowne Fellowship waht kuskiyahsonuk etoli spikehkitimok University of Victoria, apoluhke ona Banff Center for Arts, Women's Art Rsources Centre, St. Michael's Print Shop in Newfoundland naka Altos de Chavon waht Dominican Republic.

Kcitomitahamkosu eli 'tawi atkuhket naka eli kcicihtuwinut, mili kcicihtu mec ote moke wicuhkekehmu wetapeksit Neqotkuk. 'Kisokehkima wasis, weci 'tawi amalholuhkhikehtit naka tena yuhuht motuwonomuhtihtit elawsultihtit, 'kisokehkikemu ona eli wen kisuwehkat amalholuhkewakon weci kikuhut, kisi wicuhkema ona ehpilici weci wolkehkimahtit nicannuwa naka tena 'tapi 'sotumon eli pkonasik naka eluwehkasik skicinuwi 'pisunol weceyawit Neqotkuk. Apeq tokec wiku waht kuskiyahsonuk British Columbia, tolkehkikemu eli kcicihtaq naka wicuhketomon weci namkomiyewik psiw keq skicinuwey etoli spikehkitimok British Columbia Institute of Technology, mec ote woli pomiyewiw skicinuwey 'toluhkewakon cipenuk.

Yutte piliw Shirley 'puqahtun New Brunswick Arts Board Award for Excellence 'ciw kehsi woluhket weci namkomiyewik skicinuwey wolamsotuwakon, 'ciliw skicinuwihkuk.

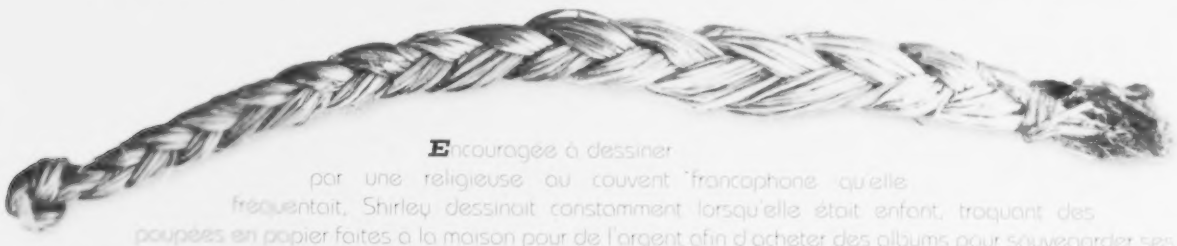
Shirley Bear

Born in Neqotkok First Nation
Residing in Vancouver
Ancestry: Wolastoq'kew
Work Type: Multi-media; storyteller
Education: Self taught; classes at Whistler House Gallery in New Hampshire and at the Boston Museum in Massachusetts; Ford Foundation Fellowship 1969
Telephone: (604) 734-9360
Email: Shirley_bearm@hotmail.com or kyibusk@telus.net

Encouraged to draw by a nun at her French convent school, Shirley drew constantly as a child, bartering homemade paper dolls for money to buy scrapbooks to hold her art. However, it wasn't until her brother-in-law gave her a paint set for Christmas that she began to think of herself seriously as an artist. A year-long study of the indigenous peoples and art forms of the United States helped to shape the spiritualism of her artistic vision.

As an artist, Shirley is best known for her haunting petroglyph-inspired images. In drawings and prints, she superimposes a feminine interpretation over the outlines of ancient cave signs depicting traditional Native icons such as the caribou. Shirley's bold, woman-centred re-envisioning of what she calls "Silent Gifts of Stone" have been exhibited across North America. She has been curator for influential group shows for Native artists, including the celebrated travelling exhibition, "Changers: A Spiritual Renaissance." A recipient of the Lansdowne Fellowship from the University of Victoria, she has had residencies at the Banff Centre for the Arts, the Women's Art Resources Centre, St. Michael's Print Shop in Newfoundland, and Altos de Chavon in the Dominican Republic.

Respected as a storyteller and an Elder, Shirley has given much to her community over the years. She has taught art classes to youth and to the disabled, led workshops on ritual healing through art, trained Native women in parenting skills, and shared the secrets of traditional botanical medicine in her childhood home of Negotkok. Although she now lives in British Columbia, where she is Elder Advisor and Cultural Instructor at the British Columbia Institute of Technology, Shirley's cultural presence in New Brunswick continues to be deeply felt. Shirley is a recipient of New Brunswick Arts Board Award for Excellence in Community Cultural Development.



Encouragée à dessiner par une religieuse au couvent francophone qu'elle fréquentait, Shirley dessinait constamment lorsqu'elle était enfant, troquant des poupées en papier faites à la maison pour de l'argent afin d'acheter des albums pour sauvegarder ses œuvres d'art. Mais ce n'est qu'après avoir reçu de son beau-frère un nécessaire de peinture, à Noël, qu'elle a songé sérieusement à devenir artiste. Pendant une année, elle a étudié les peuples indigènes et les formes d'art aux États-Unis, ce qui l'a aidée à définir le spiritualisme de sa vision artistique.

Comme artiste, Shirley est bien connue pour ses images lancinantes inspirées de pétroglyphes. Dans les dessins et les épreuves, elle superpose une interprétation féminine sur les contours des symboles d'anciennes cavernes, représentant les icônes autochtones traditionnels comme le caribou. Ses visions nettes et axées sur la femme de ce que Shirley appelle les « dons silencieux de la pierre » ont été exposées partout en Amérique du Nord. Shirley a organisé des expositions de groupes influents pour les artistes autochtones, comme l'exposition itinérante bien connue « Changers: A Spiritual Renaissance ». Récipiendaire de la bourse Lansdowne de l'Université de Victoria, elle a effectué des stages au Banff Centre for the Arts, au Women's Art Resources Centre, au St. Michael's Print Shop à Terre-Neuve et Altos de Chavon en République dominicaine.

Respectée comme conteuse et comme aînée, Shirley a beaucoup donné à sa communauté au cours des années. Elle a enseigné des cours d'art aux jeunes et aux personnes handicapées, dirigé des ateliers sur la guérison par les arts, formé des femmes autochtones aux aptitudes parentales et partagé les secrets de la médecine traditionnelle par les plantes dans sa maison d'enfance de Negotkok. Elle demeure maintenant en Colombie-Britannique où elle est conseillère auprès des aînés et instructrice culturelle à l'Institute of Technology de la Colombie-Britannique. La présence culturelle de Shirley au Nouveau-Brunswick continue de se faire sentir intensément. Shirley a reçu un prix d'excellence en développement culturel communautaire du Conseil des arts du Nouveau-Brunswick.

Shirley Bear

Lieu de naissance : Première nation de Negotkok
Lieu de résidence : Vancouver
Ancêtres : Uelastokkew
Secteur : Multimédia et texte
Formation : Autodidacte; tours à la Galerie Whistler House au New Hampshire et au Musée de Boston, au Massachusetts; bourse de la Fondation Ford en 1969
Téléphone : 604-734-9681
Adresse électronique : Shirley_bearm@hotmail.com ou kjbrook@telus.net

Dozay

Arlene Nicholas-Christmas's Maliseet birth name was Dozay, "Little Girl". She was born and raised on the banks of the St. John and Tobique Rivers in western New Brunswick. She was the middle child of a large family of nine brothers and sisters, and numerous uncles, aunts and cousins. She credits her people's tradition of bonding with family as the inspiration of many of her artistic works.

Dozay left the Tobique First Nation when she was eighteen years old to pursue her education and interest in art. She worked as a trainee with the New Brunswick Museum under the direction of Robert Purcival. She later moved to Nova Scotia and enrolled at the Nova Scotia College of Art and Design in Halifax.

Turtle Island

Her first break as a professional artist occurred unexpectedly in 1982, when she displayed some of her drawings to a First Nation art dealer. From then on, Dozay has displayed and exhibited her work throughout the Maritimes and Ontario. Her talent also extends into graphic art, which has led to freelance work for various Native organizations.

"My surrealistic style of art helps simplify and highlight the worth oral tradition holds and extracts the unique values embedded in our culture. My perception is that these values and traditions are rapidly diminishing just as our Sacred Mother, the Earth, due to the lack of respect bestowed on it. My art is my contribution to the restoration of the traditions and values in our culture."

"Atlantic First Nations art has had little attention; and when it is being ignored, then the culture is being ignored because when you pain you explain self. When you explain self, you explain your culture."

Awards and Accomplishments

Dozay has illustrated a number of books including:

- "Glooscap Legends of PEI" (in progress)
- "Claypots and Bomes, Pka'wo'qq aq Waqntal," Solus Publishing, 1997
- "Kikwaju aqq Muin (The Badger and The Bear)," Eskasoni School Board, 1991

Arlene Nicholas-Christmas's wolastoqey wisuwon Dozay (pilsqehsossis). Wetapeksu Neqotkuk, eli estuwicuwok Wolastoq naka Topeq. Esqonatek kehsiwok, nekom epahsiw tuci nomihqosu, 'ceyawiwok 'kolamuksis , kuhkom, 'kisis, naka elakumaci. Woli mawi wicuhkemtultuwok nekayiw, nihiht ewekahat 'ciw 'toluhkewakon.

Dozay kehsiktonat oqomulcin kehsanku 'ci macihat Neqotkuk weci apokehkimsit eli amalhocossawet. Qenkehkimsit kisokehkimkul Robert Purcival. On maciyutan Nova Scotia weci kisi aqamkehkimsit eli amalhocossawet naka amalhowikhike yet Nova Scotia College of Art and Design in Halifax.

Tuciw elikotok esqonatek kehsanku kehsatq 'cel oqomulcin kehsinsk 'cel nis 'kisi 'sotumuwat 'toluhkewakon skicinuwol nutankuwehtaq skicinuweyal amalholuhkewakonol, tuciw neket woli nunaqsu. Mili amalholuhke, psoni aluhke skicinuwikuk.

Dozay wolamsotomon " ntoluhkewakon nwicuhkemkun nmihqitahatom eci kcitpak 'kani atkuhkakonol mecomiw otehc nit otetol skicinuwitahsuwakonol. Nomihtun eli mace ksikahak psiw keq skicinuwey tahalu ote tokec eci 'tomakuyut Kci Kikuwosson. Ma toke tuci woleyutomuniya skitkomiq tahalu mecomiw. Yut toke ntoluhkewakon nustumon oc eci kcitpak psiw keq skicinuwey.

"Cipenuhkeweyal amalholuhkewakonol 'ciliw skicinuweyal, stehpal te skat koti nomihtutihq, skat nomihtutihq ma tehc ona nomihtuniya eli wolamsotomuhtihtit yut waponahkiwok. Tan ci wen sunhiket, 'toli punsin eli wolamsotok, 'sotumon wen wolamsutuwakon".

Kehsi Pqataq naka Kehsok 'Toluhkewakon
Yuttol Dozay kisi amalhowikhok:
-Glooscap Legends of PEI (mec ote 'totoluhkatomonol)
-Claypots and Bones, Pka'wo'qq aq waqntal, Solus Publishing, 1997
--Kikwaju aqq Muin (Badger naka Muwin), Eskasoni School Board, 1991

Dozay

Born in Perth, NB
Residing in Sydney
Ancestry: Wolastoq'kew
Education: Nova Scotia College of Art & Design
Work Type: Visual Art
Telephone: (902) 539-2531
E-mail: dozay@ns.sympatico.ca

Struggle to Survive

Heal our children

Dozay

Lieu de naissance : Perth (Nouveau-Brunswick)
Lieu de résidence : Sydney
Ancêtres : Wolastoqiyik
Formation : Nova Scotia College of Art & Design
Secteur : Art visuel
Téléphone : 902 539-2551
Adresse électronique : dozay@ns.sympatico.ca

D*ozay* (« petite fille »), est le prénom d'origine de Helene Nicholas-Christmas. Hélène est née et a grandi sur les rives du fleuve Saint-Jean et de la rivière Tobique dans l'Ouest du Nouveau-Brunswick. Elle est le cinquième enfant d'une famille de neuf frères et sœurs et a plusieurs oncles, tantes et cousins. Elle attribue son inspiration pour plusieurs de ses œuvres artistiques à la tradition de son peuple de maintenir des liens affectifs avec la famille.

Dozay a quitté la Première nation de Tobique à l'âge de dix-huit ans afin de poursuivre ses études et se livrer à son intérêt pour le domaine des arts. Elle a travaillé comme stagiaire au Musée du Nouveau-Brunswick, sous la direction de Robert Purcival. Elle a plus tard déménagé en Nouvelle-Écosse où elle s'est inscrite au Nova Scotia College of Art and Design à Halifax.

Elle a obtenu sa première chance comme artiste professionnelle de manière inattendue, en 1982, lorsqu'elle a présenté quelques dessins à un marchand d'œuvres d'art des Premières nations. Par après, Dozay a exposé ses œuvres partout dans les Maritimes et en Ontario. Elle a aussi développé son talent en art graphique, ce qui lui a permis de travailler comme pigiste pour divers organismes autochtones.

« Mon style d'art surréaliste aide à simplifier et à mettre en valeur la tradition orale et dégage les valeurs uniques de notre culture. J'estime que ces valeurs et ces traditions se perdent rapidement tout comme notre Mère sacrée, la Terre, en raison d'un manque de respect. Mon art est ma contribution au rétablissement des traditions et des valeurs dans notre culture. »

« Peu d'attention a été accordée à l'art des Premières nations de l'Atlantique. En ignorant l'art, on ignore aussi la culture, car en peignant, on s'explique soi-même et en s'exprimant soi-même, on explique sa culture. »

Récompenses et réalisations
Dozay a illustré plusieurs livres, y compris :
- Glooscap Legends of PEI (en cours).
- Claypots and Bones, Pko'wo'qq oq Woqntel, Solus Publishing, 1997.
- Kikwaju aqq Muin (The Badger and The Bear), Conseil scolaire Eskasoni, 1991

Shelly Fletcher

Ntlogôoagan etlilogoatem New Brunswick oetapegsi, James Bay, Moose Factory, Missanabie River oeegao mesgiigel Gôspemel. Nttjiinemom, John Pictou etli oltesgatiegep Pao-ao tapongetjig mitjoatjiitjg.

Stegee nttjiinemom niin ag iiangamgep Nisgamitj etli amalôsaoet ag etjigelgimit telimit tjiglaas natji almiitjgal egtapsotegang MiigMag Heitage Gallery neesisgel etegel napoiigigen taan gisatoann, ag neogtee eteg Milan Italy teloisig "The Family Tree" ag egteg teloisig "Thunderbird Totem" eteg I.W. Akerly Community College Egtjpotog, Nova Scotia.

Ola ntlogôoagan oiagteg neogti eepiteoei nemitasig Bloomfield Center 1995eg, Lord Nelson Hotel taan totjio Treaty Day ig Egtjipogtog ag Aboriginal Conference gitôgôo Egtjipogtogeel.

Amaloigigemgeoei napoigigen, napoigasigeoei, gonteoei napoigigen, sospanigenei-gonteo ag ogsemoo oiisis a pepgotjetaag na taan gôgoei teeseg eoem ogtjit ntlelogôoagan. Ag nino getanto na toôpetiil amaloiigemann tjel tlia oelipôtigtog-pipogoaganigtog ag amalatetjimgoemgeoei.

Nigee getjigao pipanimimgep gisi oiigemen gôgei ogtjit "Ancestral Fire" Elsipogtogeoei Band. James Augustine mao ogtjit Hubert Francis of "Eagle Feather" ag niin ntotanen gisitoap napoiigigen ogtjit Aboriginal Heritage Garden Conference, na nateel niin ag ngisigom ntlogôoagenminen eteg. John neegao oeli etgologoeieg peoatemeg mimatjoinoog nemitoneo taan gôgei gisatoeg gisi nemitemg taan teli olôtemeg magamigeo.

Shelly Fletcher

Residing in Eel River Bar First Nation
Ancestry: Cree
Work type: Painter, carver
Education: Self-taught; credits at NS College of Craft & Design for drawing, color and photography

I am a New Brunswick-based Aboriginal Artist. My descendants are from the James Bay, Moose Factory, Missanabie River area down to the Great Lakes. I met my husband, John Pictou, on a powwow trail; and we share two children together. Like my husband, I too would sit and watch my grandfather carve until he would send me away to play with my dolls.

The Micmac Heritage Gallery has six of my paintings; one is in a private collection in Milan Italy entitled, "The Family Tree;" another one titled, "Thunderbird Totem" is in the collection of the I.W. Akerly Community College in the Halifax Regional Municipality in Nova Scotia. My exhibitions include a one woman show at the Bloomfield Center in 1995 as well as at the Lord Nelson Hotel during Treaty Day celebrations in Halifax and the Aboriginal Conferences in and around the Halifax area.

Acrylic paintings, murals, stone painting, soapstone and antler carvings, and drum painting is primarily what I have worked with. For bread and butter in between commissions, I have painted windows, the sides of sailboats and fishing boats, a few guitars and a motorcycle.

Recently, I was commissioned to create a cover design for "Ancestral Fire," a Big Cove-based band with James Augustine in collaboration with Hubert Francis of "Eagle Feather." Also, in my community, I designed a logo for the Aboriginal Heritage Gardens conference at which my husband, John, and I displayed our creations. With John, I have found the perfect symbolic creative partnership, and we hope to make people who see our masks and read their captions think about the ways in which we treat the Earth and each other.

Je suis une artiste autochtone installée au Nouveau-Brunswick. Mes ancêtres sont de la Baie James, de Moose Factory, la région de la rivière Missanabie jusqu'aux Grands Lacs. J'ai rencontré mon mari, John Pictou, sur le sentier d'un pow-wow. Nous avons deux enfants. Tout comme mon mari, j'aimais m'asseoir et regarder mon grand-père sculpter jusqu'à ce qu'il me dise d'aller jouer avec mes poupées.

Six de mes peintures sont exposées à la Galerie du patrimoine micmac, une intitulée « The Family Tree » fait partie d'une collection privée à Milan, en Italie; une autre intitulée « Thunderbird Totem » fait partie de la collection du Collège communautaire I.W. Akerly dans la grande municipalité d'Halifax en Nouvelle-Écosse.

J'ai présenté une exposition solo au Centre Bloomfield en 1995. Mes œuvres ont aussi été exposées à l'Hôtel Lord Nelson pendant les célébrations du Jour anniversaire du traité à Halifax et à des conférences autochtones dans la région d'Halifax.

J'ai surtout créé des peintures acryliques, murales, peintures sur pierres, sculptures de pierre de savon et autres sculptures. J'ai aussi peint des tambours. Comme gagne-pain entre les commandes, j'ai peint des fenêtres, sur les côtés des bateaux à voile et des bateaux de pêche, quelques guitares et une motocyclette.

Récemment, on m'a demandé de créer une couverture pour « Ancestral Fire », un groupe de Big Cove avec James Augustine, en collaboration avec Hubert Francis de « Eagle Feather ». Dans ma communauté, j'ai aussi conçu un logo pour la conférence sur les jardins du patrimoine autochtone au cours de laquelle nous avons, mon mari et moi, exposé nos créations. Avec John, j'ai établi le partenariat idéal de création symbolique. Nous espérons que les gens qui voient nos masques et lisent leurs légendes pensent à la manière dont nous traitons la terre et nous nous traitons les uns les autres.

Shelly Fletcher

Lieu de résidence : Premières nations Eel River Bar
Ancêtres :
Secteur : Peinture, sculpture
Education: Graduée du Nb College of Craft & Design pour le dessin, couleur et photographie

Damien Hinks

Giis nigee tapoisgegipongeg tjel naan telipgitji amalôgsaoet ag amaloiigiget ola Damien. Maoi amgoes pôgtji logoeteg na taan gôgei Egtagamgogeoei eoiigegsep ag taan logotimges otantjiitjel nemeetjogotitjig. Oelipôtel ag gelôgentietjg, ag mao oiisisg taan oesgôeotalitj.

Na petjiositeg New Brunswick na mioatg taan teli oltesgoapeni migemeoag gisigonimatjooinoog. Oigomsepni pisgoan etgenieoatieoôgoôm, ag etleoistootimg naatel oetji ginamasit ogtjit elnoisimg aatogagenn ag elnologemg.

Na ola taan gôgoeii gisi ginamasitj na sgemtog eoeg ogtelogôoagang aatogagenn ag mset gôgoei. Teloet, "pa na ogamlamonaato ntelogôagan taan menaag telogeoap. Pogelieoem taan gôgoei saageoei elnogisitagenei."

Ogtelogôoagen gisitelnemitasig mset tami. Maoi amgoeseoeii eteg Ontario Place in 1979 elpa mimegtog 4'x 8' telgiig gampesei. Na 2001eg etli engoti neiatôg ogtelogôoagen Gulf Region Complex Moncton. Ag ap World Trade Centreigtog Halifax, ag ap Weston Convention Centre. Ap etegep ogtlogôagen elminipgeg Miramichi Tourism Center, Miramichi Civic Cenre, Morada Resorts, Chelmsfort ag Red Band Heritage Centre.

Nigee ogtelogôoagen eteg Human Resource Centre, Conne River, Newfoundland ag Atlantic Mic Mac Art Gallery, Metepenagiag.

Damien Hinks

Born in Newfoundland
Residing in Red Bank First Nation
Ancestry: Mi'kmaq
Work type: Painting, Carving
Education: Self-taught
Telephone: (506) 622-1178

Damien has been a carver and painter for approximately twenty-five years. As a beginner, he directed his art to reflect the Newfoundland scenery and life style by concentrating on fishing villages with boats and sea gulls in the harbour. In addition, he painted portraits and wildlife scenes.

Upon moving to New Brunswick, he felt fortunate and grateful to have met Mi'kmaq Elders who invited him to participate in Sweat Lodge ceremonies and talking circles, from which he gained knowledge about his culture, stories, traditions and language. With this new perspective, he began to paint the product of the Elders' teachings by directing his energies on Mi'kmaq stories that have been passed down to him. "I paint with a new passion that I never experienced before in my life," he quotes. "I use a lot of ancient symbols in my artwork."

In 2001, he had a solo exhibit at the Gulf Region Complex in Moncton, and he exhibited at the World Trade Convention Centre in Halifax and the Weston Convention Centre. During that summer, he had an exhibit at the Miramichi Tourism Centre, Miramichi Civic Centre, the Moranda Resorts in Chelmsfort, and the Red Bank Heritage Centre.

Damien's artwork is in private collections nationally and internationally. His first exhibit was at Ontario Place in 1979 with pieces in oil on 4'x 8' size canvas. At present, he has artwork displayed at the Human Resource Centre in Conne River, Newfoundland, and at the Atlantic Mi'kmaq Art Gallery in Red Bank First Nation.

Damien fait de la sculpture et de la peinture depuis environ vingt-cinq ans. Comme débutant, il a recréé des paysages et le mode de vie de Terre-Neuve, mettant l'accent sur les villages de pêcheurs avec les bateaux et les mouettes dans le havre. Il a aussi peint des portraits et des scènes de la faune.

À son arrivée au Nouveau-Brunswick, il a eu la chance de rencontrer les aînés mi'kmaq qui l'ont invité à participer aux cérémonies de la suerie et aux cercles de la parole. Il a ainsi pu acquérir des connaissances sur sa culture, son histoire, ses traditions et sa langue. Dans une perspective nouvelle, il a commencé à peindre le produit des enseignements des aînés, orientant ses énergies vers les récits mi'kmaq qui lui avaient été transmis. « Je peins avec une nouvelle passion que je n'ai jamais vécue auparavant dans ma vie, dit-il. J'utilise beaucoup de symboles anciens dans mes œuvres. »

En 2001, Damien a présenté une exposition solo au Complexe de la région du golfe à Moncton, et exposé ses œuvres au Centre des congrès World Trade d'Halifax et au Centre des congrès Weston. Au cours du même été, il a présenté une exposition au Centre touristique de Miramichi, au Centre municipal de Miramichi, au Moranda Resorts à Chelmsfort et au Centre du patrimoine de Red Bank.

Ses œuvres font partie de collections privées à l'échelle nationale et internationale. Sa première exposition comprenait des œuvres à huile sur toile de 4 pi sur 8 pi, à Place Ontario, en 1979. Ses œuvres d'art sont actuellement en montre au Centre des ressources humaines de Conne River, à Terre-Neuve, et à la Galerie d'art mi'kmaq de l'Atlantique de la Première nation de Red Bank.

Damien Hinks

Lieu de naissance : Terre-Neuve
Lieu de résidence : Première nation de Red Bank
Ancêtres : Mi'kmaq
Secteur : Peintures et sculpture
Formation : Autodidacte
Téléphone : 506 622-1178

Rocky Sappier

Tuciw wasisuwit Rocky militahasu naka wihqaci amalhocossawe. 'Talihptunehpon wikhikonossis,nutuwikhike wikil, naka olcossikonol weci kisi ketuwikhiket qeni kotokik wasisok toli epeskomhotihtit. Tan ci toli amalhocossawet, seskocihtekil eweket tan elitahasit eleyikpon pihce.

Tuciw elikotok esqonatek kehsanku kehsatq 'cel esqonatek kehsinsk 'cel oluwikonok, mace maqenok Koluskapuweyal atkuhkakonol. 'Kisitahatomon monuwehkan psiw atkuhkakonol weci askomiw ihit. Rocky 'toli wolamsotomon cuwitpot alehkhute ona nekom 'toluhkewakon imiyewikuwamikuk, naka tena ihtolekhutekil tan yukt kisi 'sunhomuhtit keluwakil amalhocossaweyal, opocil "akonutasuwol kisi sunhok 'ciw psiw skicinuwok wetapeksultihtit." Nomihtaq wen 'toluhkewakon milapiqehehc. "Ntoluhkewakonol" Rocky itom, "wehkasuwol weci kisokehkimsultihtit wenuhcok naka tena skicinuwok weci mihqitahatomuhtit eleyikpon pihce 'ciliw yut cipenuk.

Rocky Sappier

Born in Perth, NB
Residing in Tobique First Nation
Ancestry: Wolastoq'kew
Work Type: Painting, Stone and Wood Carver
Education: Self-taught
Telephone: (506) 273-2023
E-mail: rockyl@nb.aibn.com

Since he was very young, Rocky has been very creative and artistic. As a child, he would carry a sketch book, pencils and crayons while everyone else played baseball. He paints using bright bold colors with descriptions of his pieces drawn from spoken histories and creation stories passed down from generation to generation.

Since 1997, he has been gathering and compiling Wolastoq'kew Glooscap stories. His goal is to create a permanent visual display featuring these stories which inspired him. Rocky explains that his paintings reflect the rendering one would find in a church or gallery of fine art in that "they depict the creation aspect of Wolastoqiyik as well as the spirituality attached to being part of the great Algonquin Nation." His creations point to a sense of magic and mystery.

"My paintings," Rocky says, "are used as learning tools for cross-cultural awareness sessions. They represent a wonderful opportunity to revise the historical prospectus in this Province."

Depuis qu'il est très jeune, Rocky est très créatif et très artistique. Enfant, il transportait avec lui un cahier de dessin, des crayons et des crayons couleurs pendant que les autres jouaient au base-ball. À l'aide de couleurs vives, il peint des œuvres à partir des récits parlés et créés transmis d'une génération à l'autre.

Depuis 1997, il recueille et compile des récits sur Wolastoq'kew Glooscap. Il veut créer un montage visuel permanent sur les récits qui l'ont inspiré. Rocky explique que ses peintures reflètent ce que l'on trouve dans une église ou une galerie des beaux-arts, car « elles décrivent l'aspect de la création de Wolastoqiyik, ainsi que la spiritualité associée à l'appartenance à la grande nation algonquine ». Ses créations témoignent d'un sens de la magie et du mystère.

« Mes peintures, de dire Rocky, sont utilisées comme des outils d'apprentissage au cours des séances de sensibilisation interculturelle. Elles représentent une excellente occasion de revoir l'information historique dans la province. »

Rocky Sappier

Lieu de naissance : Perth (Nouveau-Brunswick)
Lieu de résidence : Première nation de Tobique
Ancêtres : Wolastoq'kew
Secteur : Peintures et sculptures sur pierre et sur bois
Formation : Autodidacte
Téléphone : 506 273-2093
Adresse électronique : rockyt@nb.aibn.com

Edward "Ned" Albert Bear

"ayiwakeyimisowin"

17" x 10" x 8.5" /butternut, horse-hair, bear-fur, leather-lace

Ned Bear kis nisinsk kehsiktok totolaqsawan. Kamateluwol kisi sotumok 'toluhkewakonol, kotuhkayiw naka tena mawiw kotoki amalhotuhkhotihtit cipenuk; naka nikanahtpatomon miliw luhkewakonol ehtekponil U.N.B. naka tena poliw; kisokehkikemu ona eli tawaqsawet naka tena 'sotumon 'toluhkewakon. Alkehkikemu ona psiw nuluwiw etolikehkitimok kapiw ote spikehkikemok. Tetpuhpon ona New Brunswick Arts Board, naka tena mec tehpu New Brunswick Maliseet Advisory Committee on Archaeology.

Cree 'takutom naka tena Wolastoqey amalhotuhke Edward Ned. A. Bear 'piyemitahatomon 'pilaqsawan weci kisi 'sotumok eli wolamsotomuhtihtpon pihce skicinuwok, piluwikonol elaqsok wen elasoqiqat oposiyeyal, naka tena 'tuwehkan ponapsqey. Tan tuciw ona 'toluhkatomonol milahkukil skicinuweyal weci kisakihtasik, naka tena 'kiluwahtun weci aqami kcicihtak elitasikil skicinuwi pipiqatiyik naka tena eli pipiqet.

Edward "Ned" Albert Bear

Born in Fredericton, NB
Residing in St. Mary's First Nation
Ancestry: Plains Cree/Wolastoqiyik
Work Type: Natural-Media Sculptor/Native Educator
Education: NB College of Craft & Design, 1984 (honors); Saskatchewan Indian Federated College, 1985-86; University of New Brunswick, Fredericton 1991
E-mail: bearmask@nb.sympatico.ca

Ned has been a practicing sculptor of natural media for the past 20 years. He has had several solo and group exhibits in the Atlantic region; has had a curator-internship with UNB; has been a curator for a number of native art exhibits; has given numerous workshops and presentations; and has taught native art practices at public educational institutions, including the post-secondary level. He served as a member of the New Brunswick Arts Board and is currently a member of the New Brunswick Maliseet Advisory Committee on Archeology.

As a Plains Cree/Wolastoq'kew artist, Edward "Ned" A. Bear has a primary focus on introducing contemporary interpretations of traditional spiritual beliefs in sculptured masks of wood, and figure forms carved in marble and limestone. On a part-time basis, he is working on a project in the development of three-dimensional native art forms in virtual reality. He is also researching the production and the playing of the Native American love flute.

matwemotiw
"head crying from a distant"
15 x 6 x 7 /butternut, corn husk, metal, leather

CAHKASTWESINOWIN WANIHTIN
" reflection.... misplaced or does not belong"
26 x 17 x 12 /butternut, horse-hair, red willow, bearfur, leather

N

Edward « Ned » Albert Bear

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Adresse électronique :

Charlie Gaffney

Wihqaci nutaqsawe Charlie naka tena wihqaci 'tpinuwa nisu nican. Wasisuwit ma litahasiwihpon oc ona nekom amalholuhkan. Kenoq etolikehkimsit neqt ihtolikehkitomok 'kisi qecehtun, tuci ote neket mace wihqaculit. Kisokehkimkul woli nunuwot nutaqsawet eliwisit Ned Bear.

Charlie mesq mace nutaqsawet, mecomiw ote tomk imiye. "Mesq mace nutaqsawi, tomk milan Kci Kikuwosson 'tomawey naka kotunolan opos weci kisihtu kinaq nanuwol amalhuwikhasikil". Piyemi wihqatuwehkahak pokanimusok, mossonok naka mitiyik opocil wolinaqot eluwikhasihtit.

Mesq mace nutaqsawet, mawi punomonol ehcuwehkat elaqsawet naka 'toqeci nikani nomihtun tan oc lakukot ketuwihtak.

Tuci mace nutaqsawet, mecomiw ote mili puwihtu weci nikanitahatok qecihtaq.

'Toli puwatomon weci mihqitahamut 'ciw 'toluhkewakon kisaqsawecil.

Charlie Gaffney

Born in California, USA
Residing in Fredericton
Ancestry: Wolastoq'kew
Work Type: Wood Carver
Education: Apprentice with Ned Bear; Bachelor of Arts – University of New Brunswick
Telephone: (506) 472-4912
E-mail: cgaffinc514@rogers.com

Carving is Charlie's main interest, equal to spending time with his two children. As a child, he gave little thought or attention to carving and art in general. In middle school, while taking a basic art course, he realized his passion for art after it became quite apparent that he had a degree of artistic talent. He was introduced to established carver, Ned Bear, who became his mentor.

Charlie incorporates ceremony with his art. "The first step I take before carving an object of art, " he says "is to make an offering to Mother Earth. I then proceed to cut a specific tree that will allow me to create five masks." He advises that the best types of wood to use for carving are butternut, yellow birch and poplar. The natural grain in each are unique. Before he begins to carve, Charlie selects special tools and determines how large the mask will be and envisions what the mask will eventually look like.

Since being introduced to carving, he is constantly creating and gains inspiration for mask designs from his dreams. Charlie's vision is to reach his journey to become an established carver.

Charlie partage également son temps entre son intérêt principal, la sculpture, et ses deux enfants. Enfant, il n'a jamais songé à la sculpture et aux arts en général. En suivant un cours d'arts de base à l'école intermédiaire, il a découvert sa passion pour les arts après qu'il soit devenu évident qu'il possédait un talent artistique. Il a été présenté au sculpteur bien connu, Ned Bear, qui est devenu son mentor.

Charlie intègre un rite à son art. « Avant de sculpter un objet, je fais une offrande à la Terre mère. Je coupe ensuite un arbre particulier qui me permettra de créer cinq masques. » Charlie mentionne que le noyer cendré, le bouleau jaune et le peuplier sont les meilleurs types de bois pour la sculpture. Le fil du bois naturel de chacun est unique. Avant de commencer à sculpter, il choisit les outils spéciaux et détermine la grandeur du masque et le visualise.

Depuis son initiation à la sculpture, il crée sans cesse. Ses rêves sont sa source d'inspiration pour la conception de ses masques. La vision de Charlie est de suivre son cheminement pour devenir un sculpteur reconnu.

Charlie Gaffney

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :
Adresse électronique :

William Gauthier

I began carving in 1995, in my hometown of Goose Bay, Labrador. My specialty is Inuit art; but, since I moved to New Brunswick, I have expanded my work to include local and regional subjects.

I use traditional themes and elevate the detail and quality of each piece to the highest possible artistic level. My work is realistic and life-like as opposed to abstract works. It's all about what you show interest in, and I happen to have an interest in Inuit art.

William Gauthier

Residing in Miramichi
Ancestry: Inuit
Work Type: Sculptor – Soap stone, antler, alabaster
Education: Self tought

Je sculpte depuis 1995, ayant commencé dans ma ville natale de Goose Bay, au Labrador. Je me spécialise dans l'art Inuit. Depuis mon déménagement au Nouveau-Brunswick, j'ai élargi mon œuvre pour inclure des sujets locaux et régionaux.

M'inspirant de thèmes traditionnels, j'élève le détail et la qualité de chaque pièce au plus haut niveau artistique possible. Mon œuvre est réaliste et très ressemblante par opposition à des œuvres abstraites.

C'est simple, il suffit de démontrer les choses qui vous intéressent et moi, je m'intéresse à l'art Inuit.

William Gauthier

Lieu de résidence : Mississauga
Ancêtres : Inuit
Secteur : Sculpture, pierre de savon, bois de cerf, ivoire
Formation : Autodidacte

Jody Martin

Ola Amalogemgeoei logôoagan na niin mao nitap ag maoi apôgnemoig taan tel mimatji. Jody mao megiteetg ag oelapteg taan gôgoei gisatôg ag elmatôg oigoag.

Jody etlginamasit tapoipongeg NB College of Crafts Design na ap negem gisi panatôg oigoag taan telogoeteo ag geloolg taan gisateo gôgei. Neegao angiteetg ogtoiigemen gôgei peoatemelitj egtegi maoigsatg gôgoei metoeeg elolotj negemeoeel maoi olgoitjaletjel

Jody Martin

Born in Campbellton, NB
Residing in Fredericton
Ancestry: Mi'Kmaq
Work Type: Carving wood & stone
Education: Metal Smith/Jewellery, NB College of Craft & Design 1998
Telephone: (506) 459-8717

"My art is my best friend, and is a continuing support in my life." Jody experiences great pride when each fine piece that he creates is taken home as a keepsake.

Jody attended two years at the NB College of Craft and Design; after which he opened a studio at home where he juggles a full time job with the creation of fine pieces. He gives special attention to local and provincial clientele who request special-order and custom-made pieces. He especially likes orders that are challenging because "they are the most rewarding."

Jody Martin

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :

« Mon art est mon meilleur ami et est un soutien continu dans ma vie. » Jody est très fier lorsque les pièces qu'il crée sont conservées comme des souvenirs.

Jody a fréquenté le Collège d'artisanat et de design du Nouveau-Brunswick pendant deux ans, après quoi il a ouvert un studio chez-lui. Il combine un emploi à temps plein et la création d'œuvres. Il accorde une attention spéciale à la clientèle locale et provinciale qui demande des commandes spéciales et des pièces particulières. Il aime surtout les commandes qui posent un défi car « elles sont les plus enrichissantes ».

Derek LeTourneau

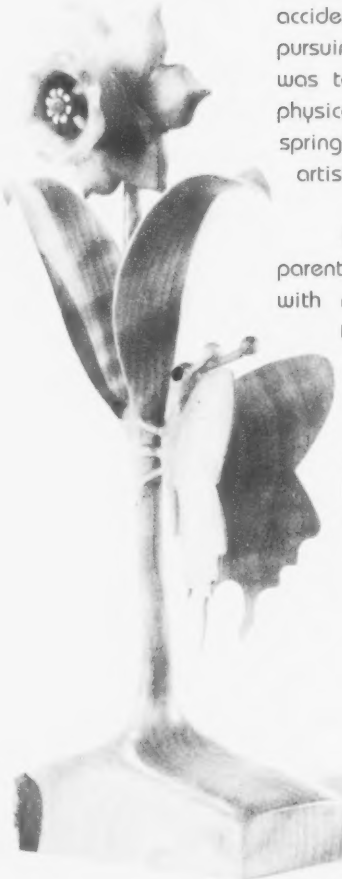
Pôgtji logoes ola Derek Pôgtji nemiateg ootjel etli Amalôgsemeliteg gemootj, ag nemitôg taan gôgoei gisitlitj teli olteg. Taan teli olapteg gôgei gisitas na negem oetjipgôtji amaliteges geesg notgoeegeg.

Na etli egsitôgoes ogtelogôoagang na mo nogoo gisi siaoi genotemasigosep taan teligtoi eltôgsepenn taan mee mesgiig amalitagan. Taan telimtoeeg taan teli logoetj na oetji gisipgôtji gisatôg ogtelogôoagan.

Neegao ongiigo peoaltji siaoi amallogoen ag negem gesatg taan tellogoetj taan teli amalôsaoetj, na totjio gisitôg taan gôgei mee mesgiig, taan totjio gôgei gisteetem na igaato nontjeg na nateel oetji matjolgoatem taan gôgei etlito. Paseg gemootj ag taan gôgei gisigaato nontjeg oetji matjolgoatem na gisites taan gôgei getoito.

Derek LeTourneau

Born in Dalhousie, NB
Residing in Dalhousie
Ancestry: Mi'kmaq
Work type: Carving
Education: Self-tought
Telephone: (506) 684-3278
E-mail: barewood@nbnet.nb.ca



At an early age, Derek, was introduced to woodworking by watching his father shape pieces of wood into works of art. Inspired by the beautiful work, he began to create small objects in his pre-teen years. A work related accident prevented him from pursuing his original goal, which was to build furniture. Having physical limitations was the springboard which set off Derek's artistic journey.

Heavily influenced by his parents and his love of working with natural wood, he began to create larger pieces. "My creations begin in my mind, there are no patterns to follow. The only guide is the image in my mind and the spirit within the wood."

Très jeune, Derek a été initié au travail du bois en regardant son père transformer des pièces de bois en œuvres d'art. Inspiré par le beau travail, il a commencé à créer de petits objets à la préadolescence. Un accident de travail l'a toutefois empêché de poursuivre son but initial de fabriquer des meubles. Ses limites physiques ont servi de tremplin à son parcours artistique.

Très influencé par ses parents et son amour du travail du bois naturel, il a commencé à créer de plus grandes pièces.

« Mes créations se forment dans mon esprit. Je ne suis pas de modèle. Mon seul guide est l'image dans ma tête et l'esprit dans le bois. »

Derek LeTourneau

Lieu de naissance :
Lieu de résidence :
Ancêtres :
Secteur :
Formation :
Téléphone :
Adresse électronique :

John Pictou

In my boyhood days, I would visit my grandfather, who would make me sit with him and learn to carve. My first carvings were masks and figures made out of a bar of soap. I never considered taking my gift to a higher level until I met my partner, who is also a carver, artist and painter. It was her persistent encouragement and a gift of carving tools, which inspired me to carve my first mask. Masks were chosen because of my Mohawk ancestral background, and the false face society. My masks now had meaning.

I was once shown how to hold a gauge, and I took it from there. I will conceive of a face and then draw thumbnail sketches and revise it. I then draw an outline on to a block of wood; then I take my chain saw and cut out the basic shape. Eventually, the mask emerges from this block ready to be stained and/or painted. After it is painted, the mask is then adorned with hair with maybe a feather placed in the hair.

The masks I create are from my heritage, and each mask is a reminder of witnessing the birth-fire of hereditary inspiration and the blossoming of a gift as a great honour.

John Pictou

Residing in Eel River Bar First Nation
Ancestry: Mohawk
Work type: Carving
Education: Self-taught

Lorsque j'étais jeune, je visitais mon grand-père qui m'apprenait à sculpter. Mes premières sculptures étaient des masques et des figures dans des barres de savon. Je n'avais jamais pensé développer mon talent avant de rencontrer ma conjointe qui est aussi sculptrice, artiste et peintre. Avec ses encouragements continuels et à l'aide d'outils reçus en cadeau, j'ai sculpté mon premier masque. J'ai choisi les masques en raison de mes ancêtres mohawk, la société des faux-visages. Mes masques ont maintenant une signification.

On m'a montré une fois comment tenir un pointeau et je me suis mis au travail. Je crée un visage et je dessine des croquis minuscules. Je trace par la suite un contour sur un bloc de bois; je coupe alors la forme de base avec ma scie à chaîne. Éventuellement, le masque surgira de ce bloc prêt à être teint et peint. Je pare mes masques de cheveux et j'insère parfois une plume dans les cheveux.

Mon héritage est la source d'inspiration de mes masques. Chaque masque est un rappel de la naissance de l'inspiration héréditaire et la révélation d'un talent est un grand honneur.

John Pictou

Lieu de résidence :
Ancêtres :
Secteur :
Formation :

Randy Simon

Randy na migemao taan oetji amalitegetj eoeg gonteo, oetjaatôgel otlogôoagann sageoeel migemeoeel aatogagenn taan geneg oetjiagel oegao nigee gisgog. Randy maoaatógel negela taan tel logoetj. "Taan teseg gôgei migemeoei na negemeoei eoem. Tjigsetemann Migemeoeel egtapegiagenn tantotjo etlogoei, gelaman na pisgoateo nontjeg tangôgei eltotes ag angemielto tangôgei nemito".

Randy teli egtlamsetg "taan tel logoen giil na igalsin giil taan oenin na egel metoeeg taan teli igenemoetoon tangôgei gisaatoon pasna egstegee Gitpoo amotjpa panalegig nenesgiig ag seesato ntlogôoagan."

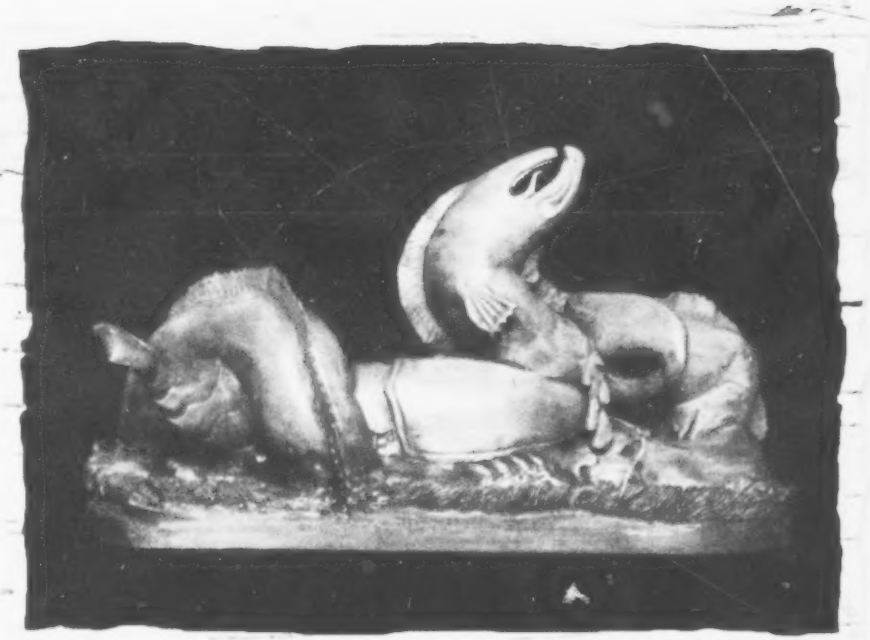
Getoo oeli ilatôg taan telogoet gelmana gisi tepi gelositeo oegao gisi ginamoeteo, ag ginamoata notgôltilitji taan oetjgoitaatjig.

Randy Simon

Born in Fredericton, NB
Residing in Elsipogtog First Nation
Ancestry: Mi'kmaq
Work type: Sculptor – clay, stone, bone, wood and antler
Education: Self-taught
Telephone: (506) 523-1139
E-mail: micmacartist@hotmail.com

Randy is a Mi'kmaq artist whose sculptures have been inspired by ancient Mi'kmaq stories that have survived a long journey from the past to the present. Randy incorporates these stories into his art. "Every aspect of Mi'kmaq culture serves as an inspiration for me. Listening to Mi'kmaq songs while working in my studio, draws the creativity within me by forming a vision in my mind of a created piece, which I immediately begin to carve."

Randy believes that "art is self expression. Pieces crafted by artists reveal their nature, so the piece becomes a part of them and it is sometimes difficult to let go. But, like an eagle, I have to spread my wings and share my art." His goal is to perfect his skills so he will become qualified to instruct the younger generation.



Randy est un artiste mi'kmaq dont les sculptures s'inspirent des histoires anciennes mi'kmaq qui ont survécu jusqu'à ce jour. Randy intègre ces histoires à son art. « Tout aspect de la culture mi'kmaq est une source d'inspiration pour moi. J'écoute des chansons mi'kmaq pendant que je travaille à mon studio, ce qui éveille chez moi mon sens de la créativité. Je visualise une pièce créée que je commence immédiatement à sculpter. »

Randy pense que « l'art est une forme d'extériorisation. des pièces créées par des artistes révèlent leur nature et font alors partie d'eux. Il est parfois difficile de laisser aller, mais comme un aigle, je dois voler de mes propres ailes et partager mon art. » Randy veut parfaire ses connaissances afin d'obtenir les compétences requises pour enseigner à la génération plus jeune.

Randy Simon

Lieu de naissance : Fredericton (Nouveau-Brunswick)
Lieu de résidence : Première nation de Elsipogtog
Ancêtres : Mi'kmaq
Secteur : Sculpture de terre glaise, de pierre, d'os, de bois et de bois de cerf
Formation : Autodidacte
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New Brunswick Arts Board / Conseil des arts du Nouveau-Brunswick

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